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BY ARTHUR HARTMANN

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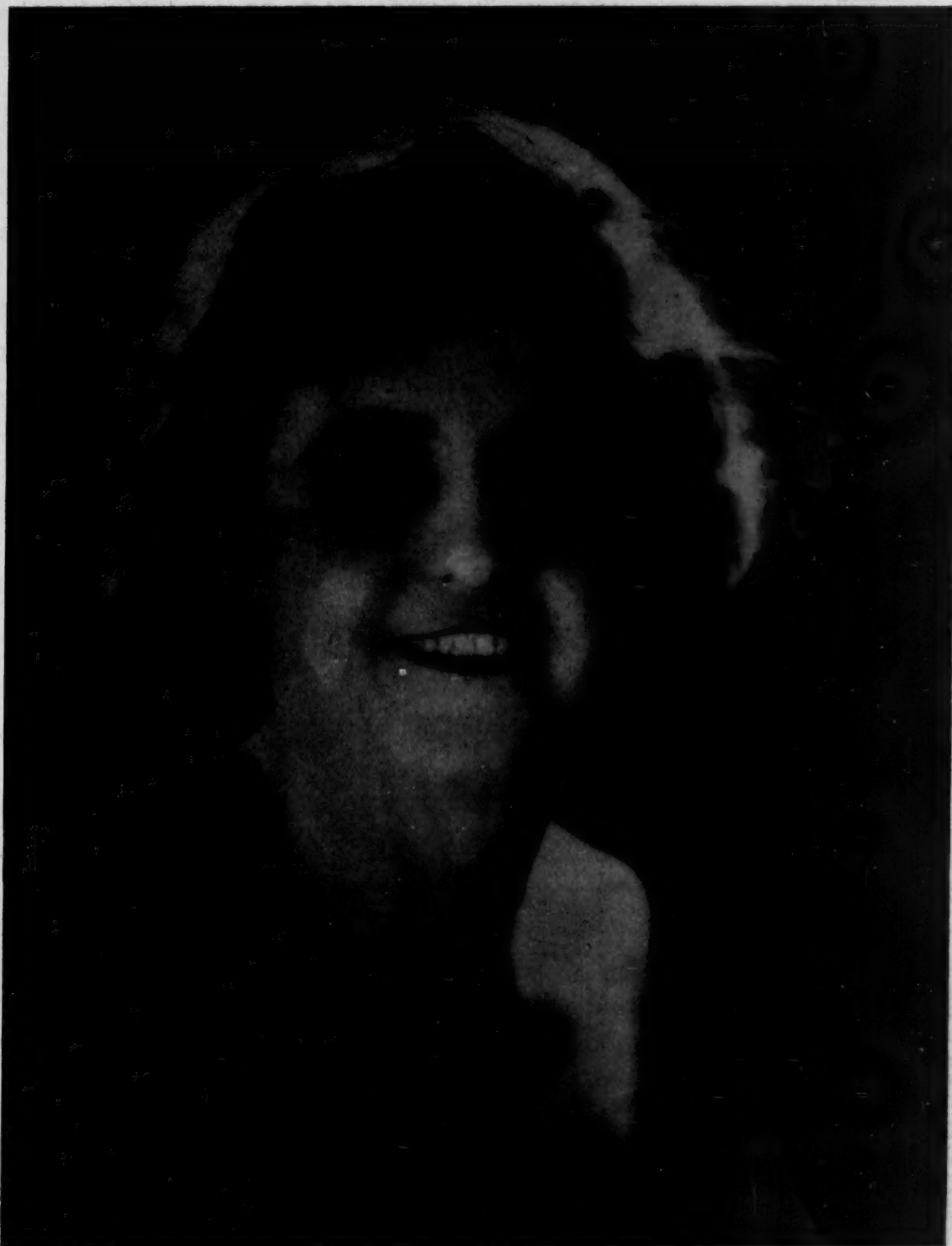


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by J. H. DUVAL

A book not only of the utmost importance to singers and vocal students but most entertaining and instructive to all those interested in the singer's art and music in general.

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WELSH EISTEDDFOD OF 1922 THE MOST SUCCESSFUL EVER HELD

Astonishing Choral Feats—Orchestral Outlook Encouraging—30,000 Welshmen Attend—Bach's B Minor Mass Has First Welsh Performance—Sue Harvard Sings; Sokoloff Conducts in Place of Hamilton Harty

Ammanford, Wales, August 15.—This year's Eisteddfod, the great Welsh festival and one of the oldest and most famous music festivals in the world, has just been held here and proved a most triumphant success. A "movable feast," the Eisteddfod is held in North and South Wales in alternate years. This year's festival, an unusually important one as the first in which the influence of the progressive reformers was felt, fell to one of the most historic sections of the South.

Ammanford, on the southeast confines of Caermarthenshire, and bordering on Glamorgan, was, a generation ago, a small village called Cross Inn, but it is now a large and thriving community, and the center of a comparatively new and increasing coal mining district. The surroundings are rich in mythological and historical associations—the Amman Valley forming part of the scene of the "Twrch Trwyth," celebrated in the Mabinogion or mythologies of Wales, while in the immediate vicinity are the ruins of many Norman castles. In the adjoining vale of Towy, of world-wide celebrity for the picturesque romantic beauty of its scenery, is Dynevor Castle, the home of Sir Rhys ap Thomas, who fought at Bosworth and helped to place the first Tudor King, Henry VII, on the throne.

A WORLD CONGRESS OF WELSHMEN.

Here, then, foregathered Welshmen from all parts of the globe to celebrate and do honor to their "National"; and on Thursday, after the pageantry of "Chairing," the successful bard of the ode on "Winter," came the reception of the visitors from overseas, who were marshalled to the stage and presented to the audience amid the greatest enthusiasm. There were strong contingents from the United States (300)—from New York to California, Canada, Patagonia, South Africa, Australia, India, Penang, China and the Fiji Islands. Prof. John Philips, of Steubenville, Ohio, led the vast concourse of over 15,000 in the singing of "Hen Wlad fy Nhadau" ("The Land of My Fathers"), the national anthem of Wales, and many of the visitors were seen to be visibly affected.

The proceedings this year have many notable features: the question of the reform of the Eisteddfod, which has been on the carpet for a long time, is now advanced practically to a successful issue; the battle waged for the introduction of the "moderns," which has had the effect of getting modern music by native composers introduced into the program; the surprisingly large number and quality of entrants from the principality for the orchestral items, which showed that there is sufficient instrumental talent in Wales (the great need being a Coates to develop it); the first performance in Wales of Bach's great Mass in B minor; the fine surplus of £4000 over and above the expenses of £15,000. These, together with the machine-like smoothness and precision of the working arrangements, reflecting the highest credit on the local officials and committees, serve to render this year's "National" an epoch-making one.

"L. G." ABSENT.

The keenest disappointment was felt by the crowds attending the Eisteddfod, that Prime Minister Lloyd George, who had been entered as one of the presidents of the proceedings, would not be able to be present, as affairs of State necessitated his remaining in London. Thursday was the "chairing day," and it is well known that the prime minister takes interest in this ceremony. Neither could he be spared to attend Saturday's "Gymnafa Gannu," to which he is exceedingly partial.

RECORD ATTENDANCE AT OPENING.

The opening day of the "National" is usually uninteresting to the majority of Welshmen, as the competitions are neither literary, poetical, nor vocal in character, and the attendance is meagre as a rule. But this year's festival opened most auspiciously, with an attendance of 8,000 in

the afternoon, swelling to 12,000 at the evening concert, forming a record attendance for the first day.

Lord Dynevor was the president of the opening session on Monday—most fittingly, considering that his ancestors had been strong supporters of the Eisteddfod through the ages. His Lordship struck the right note at the beginning of the Eisteddfod, in recalling the close connection of his house with the people in their "feast of song"; that many an Eisteddfod had been held in the ancient Dynevor castle, and that his direct ancestor, Griffith ap Nicholas, held a great Eisteddfod at Carmarthen in 1451.

Robert Smillie, who had so ably and wisely directed the policy of the Miners' Federation of Great Britain, presided at the afternoon session. The competitions of the first day were for brass bands, class A and B, in which there were eight and fifteen entrants, respectively. Gwaencoe-gurwen and Blaengwynfi were the towns that captured the first prizes.

THE "GORSIEDD" ASSEMBLES.

The festival, as usual, lasted six days. Each day had its

of the silver crown, his poem being "Y Tannan Coll" ("The Lost Chords"). The investiture was conducted according to the "ancient rites of the Bards of the Isle of Britain." Immediately the adjudication was delivered the Bard was escorted to the platform and was surrounded by the members of the Gorsedd. The Archdruid Dyfed then half drew the great sword from its scabbard, and thrice threw out the well known challenge, "A oes heddwch?" With the third response by the audience of "Heddwch," the sword was sheathed and the Bard crowned. Lewys James sang the crowning song and the ceremony terminated with the singing of the national anthem, "Hen wlad fy nhadau."

The open competition for children's choirs, with no less than thirty entries, revealed an extraordinary amount of

(Continued on page 8)

"CARMEN" OPENS THE ZURO OPERA SEASON AT THE BROOKLYN ACADEMY

Gentle and Gates Star in Opening Performance—Fourteen Operas to Be Given in Fourteen Days—Twenty-eight Singers Make Up the Excellent Cast—Riesensfeld to Be Guest Conductor

Peculiarly enough the real New York musical season may be said to have started in Brooklyn this year, for the

debut of the Zuro Opera Company is certainly important enough to justify regarding it as the real opening of the musical season. This new organization made its first appearance on Monday evening of this week at the Brooklyn Academy of Music, the opera being "Carmen," with Josiah Zuro himself conducting. The ambitious plans of the director include the presentation of no less than fourteen different operas in as many days. This week's repertory has included "Carmen" (Monday evening), "Gioconda" (Tuesday), and "Rigoletto" (Wednesday). Today (Thursday) a matinee of "Traviata" is scheduled and this evening "Trovatore" is to be given. Friday the season will continue with "The Tales of Hoffmann." For the Saturday matinee there will be "Faust" and Saturday evening a double bill, "Cavalleria Rusticana" and "Pagliacci." Next week's repertory is not announced as the MUSICAL COURIER goes to press. The opening performance of "Carmen" is reviewed below. The other performances will be noticed in next week's issue.

Mr. Zuro, speaking to a representative of this paper, said: "No doubt you are surprised that I should begin my season so early. The fact of the matter is that my plans were formulated late, so I was unable to secure two successive weeks other than these.

I have every reason to believe that Brooklyn, with a population larger than Paris, can support its own opera company. It has suffered by its proximity to Manhattan, and some of the performances of opera which have been given there were certainly indigestible to disgusting the population with opera. I feel sure that my undertaking is going to be supported, and I am encouraged by the interest manifested in my season."

THE COMPANY.

The Zuro Company includes twenty-eight principal singers, exactly half of whom are women, all Americans and all with American training except three; of the fourteen male principals, five are Americans, making a total of nineteen American singers out of the twenty-eight in the company. Mr. Zuro has been associated with the Riesensfeld moving picture enterprises for several years past, as conductor and general musical advisor, and Mr. Riesensfeld will appear as guest conductor with the Zuro Company, leading the performance of "The Tales of Hoffmann," "Cavalleria" and "Lohengrin." The technical director is Mr. Reisig, formerly associated with Oscar Hammerstein. Alexander Puglia is stage director, and Nina Piccolatti is in charge of the ballet. The complete list of the company is as follows: (Sopranos) Lois Ewell, Bettina Freeman, Edith de Lys, Melvina Passmore, Lucy Gates, Helen De-

(Continued on page 24)



FRIEDA HEMPEL,

who will soon leave Sils Maria, up in the Engadine, Switzerland, homeward bound. Before sailing for America, October 24, the prima donna will give three concerts in London, in Queen's Hall October 16 and 19 and Albert Hall October 22. She will arrive here November 1, and begin her tour in Montreal on November 6 as soloist with the Boston Symphony Orchestra. She also will appear with that organization in Toronto, Boston and Brooklyn. Five appearances with the New York Symphony Orchestra, a third appearance with the Harvard Glee Club, and forty Jenny Lind concerts are included in her tour of more than seventy appearances. Miss Hempel's first New York recital will be given in Carnegie Hall on November 28.

share of the competitions—competition of choirs, of soloists, of amateur orchestras—each day had its joint concert, each day its ceremony, handed down from century to century. Thus Tuesday (which was essentially the children's day, most of the competitions being for children) opened with the assembly of the members of the Gorsedd in their robes. At 8 o'clock they started in procession for the Gorsedd circle, some distance away from the pavilion. They marched in twos, the "White Druids" leading, the "Blue Druids" following, and the "Green Ovals" winding up the procession. Here were seen the Archdruid Dyfed, Eifonydd, the veteran recorder of the Gorsedd, and towering above all was Gwallter Dyfi, a veritable son of Anak, the mighty bearer of the sword. They were preceded by the Ammanford Silver Band to the Maen Llag (Great Stone), which the Archdruid ascended, while the Corn Gwlad was sounded by the trumpeter. Gwynedd then recited the Gorsedd prayer, after which the Archdruid called all the bards together, and, unsheathing sword, called out the time honored question, "A oes heddwch?" ("Is there peace?"). A definite affirmative reply shouted by the assembly made the way clear for the Archdruid to declare the Gorsedd open.

A QUAIN CEREMONY.

In the pavilion the chief events were the children's competitions and the crowning of the successful "Bard of the Poem." The Rev. Robert Blynon was this year's winner

Bach's Sonatas for Violin

Analyzed and Annotated by Arthur Hartmann

ARTICLE VI

Copyrighted, 1922, by The Musical Courier Company.

[The first of this interesting series of articles by Arthur Hartmann appeared in the issue of August 10. The second, third, fourth and fifth installments followed on August 17, 24, 31 and September 7, respectively.—The Editor.]

NUMBER 6—PARTITA.

"TRADITION"—that terrible monster that has killed so much spontaneous and sincere self-expression, that has ruptured many an artist's friendship; "tradition"—that dusty, ephemeral main-stay of the small man, of the circumscribed talent; that myth of hearsay, that heritage of gossip, often more pernicious than gossip; "tradition" seems to have bequeathed to this opening "Prelude" a breathless, break-neck, addle-brained speed!

This composition is practically always played with no regard to its musical substance, with no breadth of its style and without that subtle rubato, in parts, with which to enhance its beauties of modulations, its formal structure, its stunning organ-points, and finally, to emphasize the massive strength of the predominating and ponderously reiterated note, the E on which it is built.

It is marked neither presto nor prestissimo. It is simply a "prelude" . . . huge and of gigantic strength and infinitely more taxing to play once musically than several times in succession with the speed (and the expression—(1)—) of a six-cylindere motor. Everyone will easily find this place: (See Ill. No. 1).



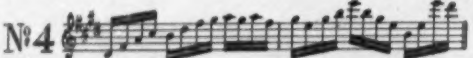
If editors have repeatedly permitted themselves to alter the text of the original, as has by now, I trust, been adequately proven, why may the present reviewer not permit



himself to observe timorously that these two measures are not logically constructed? For, it should either be: (See Ill. No. 2) or (See Ill. No. 3), and (for myself at least),



I maintain that the last illustration is the best. Again my readers are requested to find the following place: (See Ill. No. 4).



Now compare how Joachim's "Bach" gives the "original" of this: (See Ill. No. 5).



It should be added that Joachim changes the A in the first measure to correspond with the first measure in illustration four, but leaves the F sharp in the second measure.



We endorse the F sharp because it gives an added suspension: (See Ill. No. 6).



The sixth measure from the end (See Ill. No. 7), is given by Joachim: (See Ill. No. 8).



Admitting that both David and Joachim base their editions on the original manuscript (or manuscripts), we are in favor of illustration eight, because of its mounting scale.

No. 2—LOURE.

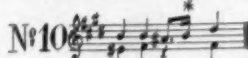
(An Obsolete Dance).

This word, whether derived from the Latin lura, a bag or purse, or the Danish lur, a shepherd's flute, ore merely an alteration of the old French word "loure" with the article prefixed, "l'loure," signified originally a kind of bagpipe common in many parts of France, but especially in Nor-



mandy. From its primary signification—a kind of bagpipe inflated from the mouth—the word Loure came to mean an old dance, in slower rhythm than the gigue, generally in 6-4

time. The seventh measure from the opening: (See Ill. No. 9) is the original, while numerous editions give it: (See Ill. No. 10).



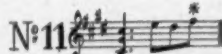
No. 3—GAVOTTE AND RONDO.

This composition is both gavotte and rondo; that is to say, it is a gavotte in rondo form. Briefly, a rondo is a piece of music with a refrain. In other words, it is a tune followed by one of a different character (and preferably of different key also), whereupon the first "tune" recurs and is in turn followed by another tune. This latter "tune" must again differ from the second tune that followed the first; whereupon the first tune re-appears and thus (three times, more or less), the composition is brought to a close.

4—MENUETTO 1MO; MENUETTO 2DO.

This is the most important of all the old dance-forms because it is the only one which has survived as an integral part of modern instrumental compositions. Through Beethoven (and even under Haydn), it developed into the "scherzo." In its older form, it was a rather stately dance in 3-4 or 3-8 time, beginning with an accented note; that is to say, on the first beat of the measure. The minuet was often followed by a second (either in the same or in a related key), which, if written in three-part harmony, was frequently described as a "trio," the first minuet then being repeated.

There can be little doubt but that Menuetto 2^{do} here is



a musette; that is, a composition written on a "drone-bass"—i. e., on a tonic pedal. See how well Bach knew

THE ZOELLNER CONSERVATORY OF MUSIC THE NEWEST OF CALIFORNIA'S FINE LIST OF MUSICAL INSTITUTIONS

Members of the Zoellner Quartet Find Such an Establishment Necessary in Order to Take Adequate Care of Their Many Pupils and Others Desirous of Working Under Them—Conservatory to Be Established in Los Angeles and at the Hollywood Woman's Club in Hollywood

The members of the Zoellner Quartet have established the Zoellner Conservatory of Music in Los Angeles, and at the Hollywood Woman's Club, Hollywood. The Zoellners' enthusiasm for their artistry has been richly rewarded on the concert stage. In their many tours, including the principal cities of this country and Europe, this quartet has been greeted with unstinted praise and enthusiastic tributes of critics and the musical public.

Repeated requests for instruction during their many tours finally crystallized the Zoellners' desire to provide a means for taking care of the many students coming to them. They have been associated with great institutions of learning in Europe, particularly Brussels and Dresden, and this valuable experience will be used to the advantage of the students of the school. A few free scholarships will be given to unusually talented students, and the Zoellner Conservatory has been given the power by the State of California to grant the degrees of Bachelor of Music and Doctor of Music. Diplomas and teachers' certificates will also be awarded.

Los Angeles is well to the front today as an art center. A great symphony orchestra plays every season, and the public interest runs high in the encouragement of artistic endeavor. Nearly all the great artists appear in Los Angeles, and with the series of chamber music concerts by the Zoellner Quartet to round out the musical life of the city, in such a setting of beauty the environment for the student is ideal.

Joseph Zoellner, Sr., will head the institution as president; Amandus Zoellner will be the vice-president, and Joseph Zoellner, Jr., secretary and treasurer.

The faculty of artist teachers has been carefully selected. The experience and training of the following is well known: Joseph Zoellner, Sr., Amandus Zoellner, Antoinette Zoellner, Joseph Zoellner, Jr., Charles Wakefield Cadman, Fannie Dillon, Jerome Uhl, of the Chicago Opera), Frieda Pey-

the violin to be able, in his imagination, to invert the bass and bring about the suggestion.

In the seventeenth measure from the beginning of the Menuetto there is a discrepancy between the "original" and the published editions. The former's claim is: (See Ill. No. 11), and the latter's: (See Ill. No. 12).



No. 5—BOURRE—BOURRÉE.

A dance of French origin, which is said to have come from the province of Auvergne. According to other authorities, however, it is a Spanish dance, from Biscay, where it is said to be still practised. It is of a rapid tempo in common time (Allegro). In its general character it presents some features of analogy with the gavotte, from which, however, it may readily be distinguished. Firstly, because it is in alla-breve time, whereas the gavotte has four beats, and secondly, that the latter begins on the third crotchet in the measure, whereas the bourrée begins on the fourth.

No. 6—GIGA.

The form of the gigue, or gigue, having been previously described, we rest our oars and for a moment sink into reflection on the amount of study, thought, patience, work and introspection that were necessary to document our own experiences, derived from knowledge and from love and veneration for these works. We have collected our observations and give them in the perhaps not futile hope that they may benefit others and may lead yet others to draw our attention to possible oversights or injustices, innocently committed.

(THE END)



THE ZOELLNER QUARTET.

EFFICIENT VOCAL STUDY

A Series of Nine Articles Setting Forth the Advantage of Intelligent Application of the Principles of Efficiency in the Work of a Student of Singing

BY HARRY COLIN THORPE

Article No. II—Plans

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In the first article of the series was shown the importance of having ideals—definite, harmonious and desirable ideals—of all phases of your life and work. You saw the need of aim and purpose and you did some serious thinking as to your own ideals. Ideals deal chiefly with the "what" of life—but as soon as that question has been answered, arises the companion inquiry, "how?" The present paper deals with the subject of plans, and strives to furnish at least a partial answer to the question: "Once an ideal has been formulated, *HOW* is it to be realized?"

The man without ideals has been likened to a ship without a port to head for, but the man without plans is like a vessel putting out to sea for a long voyage minus coal, water, food, oil and all the many supplies needed for the cruise. To have an aim—to know clearly one's destination—is absolutely essential, but equally important is the knowledge of how port is to be reached. The great liner cleaving her way to the distant harbor through weather fair or foul does so only by virtue of careful plans providing for her every need and even anticipating all possible needs. The vocal student who expects to arrive at his goal must make many plans, and what is more important, he must despatch them.

The majority of vocal students begin their study with a limited amount of capital to invest, and the great problem is, how to secure the greatest return from the investment. By "capital," I mean time, money, energy and opportunity. To gain a profit from the venture, the student must plan the expenditure of his resources, being governed in his planning by the ideals which he has set up. These two principles, ideals and plans, are vitally related. The ideal of the great liner is to reach port in ten days; therefore plans have to be made with reference to that ideal. The vocal student having a high ideal, but who plans to spend the greater part of his time in bed, drinking studio tea or in general laziness, is already tobogganing toward the dark abyss of vocal oblivion.

Perhaps the most important plan which a vocal student can make is one to guide him in the use of his time. Remember, the lost moment never returns! As wise old Ben Franklin told us long ago, "time is the stuff that Life is made of," so do not throw away your life by wasting time. Any successful plan for the use of time must be based upon a study of your activities in relation to the amount of time available for them. I do not know what your special problems are in the matter of time supply, but I shall assume that you are able to give all of your time to the study of singing and the various related subjects. Whatever your circumstances, you will find it easy to adapt this plan to your own needs.

Certain activities are necessary to mere existence; all flesh must sleep, eat, and perform a certain number of routine operations. Let us list the most important: 1. Sleeping; 2. Eating; 3. Toilet operations; 4. Traveling; 5. Recreation; 6. Exercise; 7. Correspondence. Of course it is not absolutely necessary to have exercise and recreation, but the wise person will, and the assumption is that you are wise. In addition to these routine activities are those peculiar to the study of singing. Let us list them as follows: 1. Instruction; 2. Practice; 3. Study; 4. Attending concerts; 5. Incidentals. These lists do not pretend to be complete, but at least they will serve to suggest what I have in mind.

TWENTY-FOUR HOURS A DAY.

In one respect at least, we are all equal; no man has more than twenty-four hours per day in which to accomplish his purposes. Therefore we shall base our plans upon that standard. As the matter of sleep is of prime importance to the vocal student who must maintain a high degree of health, let us allow at least eight hours for this operation. Eating is equally important and in consideration of the American tendency to hurry, it is wise to allow two hours for meals. Longer would be better! The time required for toilet operations will depend largely upon sex, and being a mere man, I shall not attempt to prescribe for Milady! For a male, however, one hour per day should be almost enough for care of person and clothing. The item of traveling will vary greatly so we shall say one half hour, subject to conditions. One should not neglect his recreation as it is vitally important to well-being, so we shall allow an hour each day, this figure, of course, representing an average as do all the others. Exercise deserves two hours—do not give it less. For correspondence an average of one half hour a day should suffice (unless in love.) Listing these items for a birdseye view, we have the following:

1 Sleep	8
2 Meals	2
3 Toilet	1
4 Travel	½
5 Recreation	1
6 Exercise	2
7 Correspondence	½
	15 hours

This leaves nine hours for the remainder of our activities. You will probably have at least an hour of vocal instruction, one half hour of piano and two and one half hours of languages, harmony or other subjects per week, making an average of forty minutes per day for instruction, although this is a low estimate and likely should be higher in most cases. One should plan to practice at least four hours per day—probably two hours and a half voice and the rest piano. This leaves four hours and twenty minutes for study, attending concerts and incidentals. Study will require two hours; let us give an hour and a half to concerts and the remainder of the time to incidentals. I shall have more to say about the wisdom of these assignments later.

1 Instruction	¾
2 Practice	4
3 Study	2
4 Concerts	1½
5 Incidentals	½
	9 hours

The student who adopts this budget or a similar one will be on the road to efficiency as to his time supply. If he follows this scheme honestly he will find it far from easy, but he will be sure that he is slighting no essential activity and that each operation is receiving approximately the time which should be given to it.

Elsewhere in this article I said that these principles, ideals and plans, are closely related. For example, has it occurred to you that all of our work in evolving this plan for the use of time has really been an exercise in efficiency of ideals? What we have done is to set up an ideal—a definite ideal which is in harmony with our primary ideal and which we hope will prove desirable when attained—for our use of time. As we study other principles of efficiency, you will see that they are interdependent and interlocking and that the application of any one principle will compel you, at least in degree, to make use of all the others.

Another plan which is of vital importance is one covering the topic of instruction. The details of this plan will depend upon individual circumstances and condition, upon your primary ideal, the amount of time which you can give to preparation for a career, the state of your finances and other factors. It is well to consider first those factors which are more or less rigid, such as time and money. Suppose you have funds sufficient to finance a period of five years. Your primary ideal has been set up, and for convenience let us assume it to be the one which we formulated in the foregoing article—the one on ideals. Your plan of instruction must include:

1. A list of subjects to be studied, such as voice, piano, languages, harmony, acting and so on. 2. When each subject should be taken up, that is, during which years of study. 3. Which studies should be taken concurrently. 4. How long each subject should be studied or how far it should be carried. 5. The relative importance of each study.

This is not an easy plan to make, and you may feel unequal to such an important undertaking, but you will find help by referring to your ideals. Such a plan is indispensable, however, and you should bring to the task all your best judgment and common sense in order that no serious error creep in. As you grow in efficiency your plans may be revised. Obviously, I cannot here reproduce here a special plan for your period of study. I have blazed the trail and it is now your work to follow it safely out of the wilderness. As in the case of ideals, do not fail to record your plans in writing. A plan is no plan until it is definitely formulated on paper. Do not fool yourself into thinking that those idle dreams which so often throng your brain are even remotely related to plans. The help which you receive from your study of these articles will be materially reduced if you fail to record the various exercises suggested.

PLAN A REPERTORY.

One glaring inefficiency in vocal study, due to lack of plans, is the failure of the average student, even after years of so-called study, to possess any kind of repertory worthy of the name. Of course, this is largely the fault of the teacher, but if he is inefficient, that fact does not compel the student to follow suit. I venture to say that very few students who have been at it for five years could piece together a decent recital program from the songs which they have learned. This is because neither teacher nor pupil had a systematic plan, based upon an efficient ideal of what repertory should be. If you have no plan for building a repertory you should delay this matter no longer for it is of vital importance. There are at least three

different methods of procedure which will produce excellent results in acquiring a comprehensive repertory. Perhaps the least satisfactory of these methods is the chronological one, under which you would learn representative songs and airs from each period in the history of music. A second scheme is to draw from the different schools of composition, being sure that each nation is properly represented. Still another way is to classify songs as to type, and under the proper heading list those which are most characteristic. Perhaps the most efficient ideal of a repertory, however, may be evolved by combining these plans into one. The following outline will clarify my meaning:

- I. Folksongs:
 - 1 English
 - 2 French
 - 3 Italian, and so on with the other nationalities.
- II. Art songs:
 - 1 German
 - 2 French
 - 3 Russian, and so on.
- III. Opera airs:
 1. Same subheads
- IV. Oratorio airs:
 1. Same subheads
- V. Ballads and light songs:
 - 1 American
 - 2 French
 - 3 English, and so on.
- VII. Novelities:

In making a representative list under these headings you will likely need help, unless you happen to know song literature very thoroughly. (The matter of competent counsel will be discussed in a later paper.) At any rate you now have the skeleton of a well-rounded repertory; adding the flesh, by listing and learning the songs, is your part of the contract.

Another phase of vocal study which should be carefully planned is practice. You have a certain limited amount of time for this purpose, and you have—or should have—definite tasks to do. You have different items of technic to master, breathing gymnastics, vocalizes, new songs to be learned and difficult passages requiring special study. Doubtless you often find your time gone with much of your work still undone—you "don't have time" to do all that you should. Ten to one you are not a planner. Now, instead of just drifting in this matter of practice, formulate a definite plan which will provide for all your needs in this respect, and then follow it. The results obtained in this manner will surprise you. Lack of space forbids a detailed outline of such a plan, but as a suggestion, note the following: 1. Plan should include all forms of practice; 2. It should give each item the proper amount of time; 3. It should indicate order of practice; 4. It should indicate best time of day for practice.

We have now dealt quite fully with the subject of plans, showing its importance, pointing out the essentials of planning and presenting some specimen plans. Naturally, the details of planning must vary with the individual case, but anyone of average intelligence should have gained enough understanding of this principle to work out plans for himself. Above all, remember that a plan has no value until put into operation, so do not fail, after your plans are drawn, to carry them out promptly with vigor and determination.

The Introduction to this series has already appeared. The remaining articles are as follows: 3. Common Sense; 4. Records; 5. Competent Counsel; 6. Schedules; 7. Standardized Conditions; 8. Standardized Operations, Written Standard Practice Instructions, Despatching; 9. The Fair Deal, Efficiency Reward, Discipline, Resumé. —The Editor.

IMPRESARIO GALLO PROMISES MANY SURPRISES AS NEW YORK SEASON IS ABOUT TO OPEN

Company Will Begin Four Weeks' Season Here on September 18—Subscriptions Heavy

Dorothy Jardon, soprano, former member of the Chicago Opera forces, is to essay the role of Carmen, which as a surprise is quite on a par with the announcement coming from Impresario Fortune Gallo that "Salome" is to be done by his organization with Anna Fitzu in the "angular part." With Marie Rappold as Aida and Eleonora Cinneros as Ortrud, the forthcoming engagement of the San Carlos at the Century Theater would seem to possess some singularly attractive features. Mme. Rappold will open the Century season of four weeks, and in the cast with her, besides Stella DeMette, the contralto, will be Amador Famadas, the new Spanish dramatic tenor, former leading artist at the Reale, Madrid, and other noted opera houses. Famadas' second appearance will be as Don Jose to Miss Jardon's Carmen.

The tenor, Ciccolini, who is known to have made a brilliant Cavaradossi with the Chicago Opera, has not been heard in the role in New York, and Impresario Gallo will present him. Another guest artist will be Henri Scott.

It will be interesting, also, to note the return to American shores of Tamaki Miura, after all the broadcasting the little Nipponese has had as a result of reported domestic strife in her home country. She is under contract with the Gallo organization for a long period covering most of the leading cities where the San Carlo is to appear. Miura is down for Cio Cio San within the first week at the Century,

with Gennaro Barra, one of Mr. Gallo's new Italian tenors as Pinkerton.

SAN CARLO SUBSCRIPTIONS HEAVY.

The San Carlo offices announce an unusually heavy subscription sale for the four weeks' engagement of that organization at the Century Theater, beginning Monday, September 18. Subscribers fortunate enough to secure their reservations in advance not only enjoy a substantial reduction in prices, but also an early choice in the selection of locations.

Impresario Fortune Gallo expresses great satisfaction over the fact that each succeeding New York season of the San Carlo has shown a marked increase in subscriptional interest, indicating a growing popularity that is based upon genuine interest in the organization. It is not improbable, therefore, that the future will see a longer and more extensive engagement of the San Carlo forces in the metropolis.

Word from Mme. Valeri

A card from Delia Valeri says that she has already visited Algiers, Palermo, Naples and Rome, and is enjoying her trip immensely. After going to Florence and Milan she will return to America.

WELSH EISTEDDFOD MOST SUCCESSFUL EVER HELD

(Continued from page 5)

young talent, and the winning choir came in for high praise with 196 marks out of a possible 200.

Children's choirs, eight in number, were also heard in the folk song competition. The best pieces were "Mwynen

to the West Wind," by Cyril Jenkins, the Welsh composer (with orchestra).

When this contest was reached the pavilion presented a brilliant spectacle. Every seat was occupied, and it was computed that over 20,000 people were in and around the pavilion. The competition was a severe test for the choirs, the Bach excerpt making big demands on the singers. Six choirs appeared on the platform. All of them possessed

conducted by Stanley Jones, while the second prize went to the Nottingham Philharmonic. Formed but two years ago, the winning choir is the same that captured the £250 prize at the Mountain Ash "semi-national" last year.

The adjudicators were Sir Hugh Allen, Dr. Caward, Dr. Vaughan Thomas and Dr. D. Evans. In awarding the prizes, high tribute was paid by Sir Hugh and Dr. Caward to Welsh musicianship. Dr. Evans expressed the hope that they would preserve their Welsh characteristics, and Dr. V. Thomas gave the detailed adjudication.

SIXTY-SEVEN TENORS.

Among other competitions on this banner day were one for soprano solo and one for tenor solo. All the fifty-six



GROUP OF U. S. ENTHUSIASTS

snapped on the grounds of the Eisteddfod. (Photograph reproduced by courtesy of the South Wales News.)

Merch" and "Yn Mhentyried mae 'Nghariad." The "Challenge Shield" was won by the Pontyberem choir, with 185 marks out of a possible 200.

Two interesting events were the competition for choirs from rural districts and the competition for elementary school string orchestras.

THE CHIEF COMPETITION.

The great item of the third day's program was the chief choral competition of the Eisteddfod, and therefore this day may be considered the most popular of the festival. This year's test pieces were a big Bach chorus, "The Lord, Our Redeemer" (from the "Passion According to St. John"), which was sung to the accompaniment of the London Symphony Orchestra; an unaccompanied chorus by T. Hopkin Evans, entitled "Fleur de Lys," and the "Ode



ARTIST AND MANAGER.

Jeanette Christine of Chicago grand opera fame, and D. O. Jones, her manager, snapped outside the Eisteddfod pavilion. (Photograph reproduced by courtesy of the South Wales News.)



extraordinarily fine voices and displayed the marks of high discipline. In the final adjudication but few marks in the aggregate separated the first four choirs. The first prize (£200 in cash) went to the Curnamman Choral Society,

entrants for the first possessed fine voices, but most of them lacked the poetic sensibility necessary to the interpretation of the test piece, Rimsky-Korsakoff's "Hymn to the Sun," with its languorous Eastern atmosphere. The sixty-seven entrants for the tenor solo ("Celeste Aida"), of which many had gorgeous voices, once more proved Wales to be especially rich in tenors. The prize was won by Rees Thomas, of Troedyrllw, Merthyr, the young tenor who recently sang "Baner ein Gwlad" before the King and Queen.

CHAIRING THE BARD.

Attention on the fourth day centered on the churning of the bard. This year's bard, the winner of the ode on "Winter," is J. Lloyd Jones, professor of Celtic at the Dublin University. The ceremony of churning is much the same as for crowning the bard of poetry, already described. The special compliment paid the author by the adjudicator was the declaration that he is in a class by himself, and the particular excellence of the ode was the continuous development of one central thought, i. e., its unity of content and form.

THE LADIES COMPETE.

In the ladies' choir competition, which followed the ceremony, six choirs competed and the first prize was awarded to Turner's Choir from Nottingham, for "good, clean, ringing singing, balance and blend good, and harmony clearly defined." Particular interest, however, centered upon the second choral competition, in which an extremely high standard was reached. The singing of some of the choirs, all unaccompanied, was amazing, and there was little to choose between the performances of the seven choirs. It was a thrilling moment when the adjudicator awarded the prize to the Barry Remilly United Choir, conducted by Mr. W. Williams.

Two orchestral competitions, the first for full orchestra, with eight professional players permitted; the second for amateur string orchestra, showed that instrumental music, too, is assiduously and successfully cultivated among the people of Wales.

THIRTY THOUSAND LISTENERS.

The attendance reached its culminating point on the fifth day (Friday), it being estimated that 25,000 to 30,000 persons had entered the Eisteddfod grounds. The attractive item on the program was the competition for male choirs, of from 60 to 100 voices, open to all comers. Thirteen of the finest male voice combinations in Wales, most of them old rivals, had entered for the competition, and for six solid hours the pavilion was thronged with people listening



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with intense earnestness and with the greatest decorum. Each item in the competition was a severe test in some particular, and the tests were fair specimens of the new and the old competitive pieces.

Four of the choirs stood in a group of their own, and so equal were they in merit that only one mark divided the first and second, and the second from the third. Down-lais Male Choir won the first prize, and Swansea and District Male Choir the second prize.

THE CONCERTS.

The program of the first concert consisted mainly of Welsh airs sung by the Ammanford Children's Choir, num-

result of very careful training. Megan Thomas, soprano, and Morgan R. Lloyd, pianist, contributed solo numbers.

TWO AMERICANS SCORE.

At the second concert Cyril Jenkins' "Freedom" was given by the Eisteddfod Choir of 500 voices, under the conductorship of Gwilym R. Jones. The principals were Annie Davies, Sue Harvard (the Welsh-American soprano) and Lewys James. The choir was accompanied by the London Symphony Orchestra.

The second part of the concert was devoted to classical selections of a miscellaneous character, given by the London Symphony Orchestra. Among the works given was

work was a revelation in the fine art of conducting. From the outset to the finish the audience was enraptured.

THE B MINOR MASS.

At the third concert of the Eisteddfod Choir, under the baton of Gwilym R. Jones, accompanied by the London Symphony Orchestra, with Miss Styles-Allen, Dilya Jones, Arthur Jordan and Norman Allin as soloists, performed Bach's Mass in B minor. Aside from the somewhat disconcerting interruptions by the audience, which insisted on the repetition of various items, the performance of this great masterpiece was thoroughly enjoyable. The choir rose to the occasion brilliantly and sang with a temperament suitable to such a work, while the London Symphony Orchestra accompanied most sympathetically. The soloists acquitted themselves with credit and gave the audience the greatest pleasure. We may single out the air "Laudamus te," sung by Miss Styles-Allen, to the violin obligato of W. H. Reed, and Dilya Jones in her rendering of "Agnus Dei" was profoundly touching.

The greatest credit is due to the conductor, Gwilym R. Jones, for the excellent training of his choir, and the applause at the close of the work was most enthusiastic.

BRAHMS' REQUIEM A MEMORABLE PERFORMANCE.

Brahms' "Requiem," sung by the Eisteddfod Choir, under Gwilym R. Jones, accompanied by the London Symphony Orchestra, and with Mair Jones and William Michael as soloists, was the chief item of the fourth concert. Though more fitted, perhaps, for the sanctuary than the pavilion, its broadly euphonious style and infinite variety of treatment gave great scope for choral singing of the highest order, such as the choir exhibited on this occasion. Thus the fine rendering of the solo parts made this performance a truly memorable one.

The London Symphony Orchestra played at this concert Strauss' symphonic poem, "Don Juan," op. 20, a Celtic rhapsody by Cyril Jenkins; Sibelius' "Swan of Tuonela"; a tone poem by Delius, "On Hearing the First Cuckoo in Spring," and a movement of Rimsky-Korsakoff's "Scheherazade." Nikolai Sokoloff again was the conductor, and again aroused the enthusiasm of the large audience.

LADY BRITAIN'S HARPISTS.

The pavilion was again crowded at the fifth concert. This was of a miscellaneous character, and one of its features was a band of ten harpists, under Lady Britain. They played a number of Welsh airs in admirable style and they were greatly appreciated. The Eisteddfod Choir, under Gwilym R. Jones, and the Aman Valley Orchestra added several selections to the offerings of various well known soloists.

THE GYMANFA GANU.

The last day of the week, though properly no part of the Eisteddfod, is usually devoted to "Y Gymanfa Ganu Genedlaethol" ("National Musical Festival"), and is of a sacred nature. The morning session this time was devoted to children's sacred tunes, under the presidency of J. Harris-Thomas, A. R. C. M., of Ammanford, and of Principal T. Lewis Brecon. The afternoon and evening sessions,

(Continued on page 25)



"CHAIRING THE BARD"

at the Welsh National Eisteddfod on Thursday, August 10. (Photograph reproduced by permission of the Western Mail.)

bering nearly 1000, under the conductorship of Arthur Moses. In addition, a large party of girls from the neighboring town of Llanelly, and dressed in the Welsh national costume, gave, under the direction of J. Davies, a number of folk dances. Their contribution delighted the huge audience, and these, together with the Penillion singing with the harp—a species of song peculiarly Welsh—showed the

prelude to the third act of "Lohengrin," which was rapturously received; the "Jupiter" movement from Gustave Holt's "Planets," and Goossen's "Tam o' Shanter," two works of eminent exponents of the modern British school. The place of Hamilton Harty, who had been announced as conductor of the orchestra, but was unable to appear, was taken by Nikolai Sokoloff, of Cleveland, Ohio, and his

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FOREIGN NEWS IN BRIEF

"DIE MUSIK" TO REAPPEAR.

Berlin, August 12.—The fortnightly German review, "Die Musik," which occupied a leading position before the war and was obliged to discontinue publication, is to reappear at last. The publishers will be the Deutsche Verlagsanstalt, a big combine which has absorbed the firm of Schuster & Loettler, among others. Kapellmeister Schuster will again be the editor in chief. A. B.

SEVENTEENTH CENTURY NOVELTY AT LONDON ORCHESTRAL CONCERT.

London, August 22.—A sonata "sopra Santa Maria," by Monteverde, was the orchestral novelty at the Queen's Hall "promenade" concert last week. The word "sonata" as used in this instance merely means a "sounding" together, and the work is in one movement, consisting of variations on a simple theme to the words, "Santa Maria, ora pro nobis," which were originally intended to be sung by a choir. The present version has been re-scored by Molinari, who has incorporated the theme into the orchestra, consisting of strings, brass, organ and piano. A difference in the balance of tone was probably the chief difference in the present version to that which would have been given in the time of the old Italians. The revival was of considerable interest from the historical point of view, Monteverde having been one of the greatest musical innovators in his time. The audience was enthusiastic and welcomed the new-old work warmly. G. C.

ENTERPRISING LONDON PUBLISHERS.

London, August 22.—Messrs. Curwen, the well known firm of London music publishers, have taken over the sales managership of the London Continental Publishing Company, which hitherto has been the agent for the Universal, Crazz, Henne and other foreign editions. The whole stock

of these editions belonging to the London Continental Company is being transferred to the premises of Messrs. Curwen at 24 Berners street, Oxford street, London, W. G. C.

MUSICAL CELEBRITIES FOR NEXT LONDON SEASON.

London, August 22.—Important celebrities of international fame are visiting London as soloists for the Queen's Hall series of symphony concerts this season, chief among whom are Dohnanyi, Enesco, Prokofieff, Busoni, Casals and Rosenthal. G. C.

BERLIN VOLKSOPER OPENS SEPTEMBER 1.

Berlin, August 11.—The new Berlin Volksoper, which has been located in the Theatre des Westens, under the direction of W. Lange, will open its first season on September 1. Its repertory, to begin with, will comprise "Freischütz," "Entführung," "Samson and Delilah," "Trovatore," "Lohengrin," "Tristan," "Walküre," "Don Pasquale," "Fidelio" and "Jewels of the Madonna." The musical directors are Dr. Ernst Praetorius and Franz von Hoeslin; the chief stage manager, Prof. d'Arms of the Dresden Opera. Orchestra and chorus are both new and have already been thoroughly prepared. Of the singers, Melanie Kurt, Otto Goritz and Albert Reiss are best known in America. Two Americans, Valerie Dorn and Sonya Yergin are members of the company.

NEDBAL WRITES OPERA.

Prague, August 13.—Oscar Nedbal has completed a new comic opera, "Peasant Jacob." The libretto, based on Lopez de Vega, is by the Czecho-Slovak Minister of Commerce, Novak. R.

JULIUS EPSTEIN NINETY YEARS OLD.

Vienna, August 10.—Julius Epstein, the famous piano pedagogue and one of the founders of the Vienna Conservatory (now State Academy), was ninety years old on August 7. His most celebrated pupil was Gustav Mahler, his nearest friend, Johannes Brahms. His son, Richard, whose tragic death in New York is still fresh in the memory of musicians, was also a pedagogue of high rank. Prof.

(Continued on page 49)

Samoiloff Concert at Naples, Me.

One of the most successful musical and social events of the season took place August 4 at the Chute homestead, Naples, Me., in the form of a classical concert, followed by a reception for the artists. The excellent program was



LAZAR S. SAMOILOFF
and his "nag" at Naples, Me.

enjoyed by a large audience, which traveled miles to listen. A stage was arranged on the lawn and was beautifully decorated.

The concert was given for the benefit of the public library in Naples and the artist of the evening was Lazar Samoiloff, the Russian baritone and well known singing teacher of Carnegie Hall, New York, whose numbers were much applauded and appreciated.

Mr. Samoiloff was ably assisted by his pupil, Mary Stagg, soprano soloist of the Park Avenue Church, Buffalo, N. Y. Her selections were charmingly rendered; her voice sounded well and clear, very well placed, and her enunciation and phrasing were delightful.

Edith De Lee, a pupil of Josef Lhevinne, added greatly to the success of the concert; her piano solos were beautifully given, while her brilliancy of style and execution created merited comment among those present. The program included solos by Cadman, Huntington, Cox, Novello, Leoncavallo, Kramer, Tchaikowsky and Denza, and duets by Faure and others.

N. F. M. C. Celebrates Birthday of Mrs. Theodore Thomas

Interest was manifested by the clubs belonging to the National Federation of Music Clubs in the celebration of the seventieth birthday of Mrs. Theodore Thomas, honorary president and founder of the organization, which took place on September 4. In her name a membership campaign was waged by the Federation, under the direction of Mrs. Cecil Frankel, national Extension Chairman, extending through the past season, which culminated in fitting programs by the various State organizations on this auspicious date.

California was especially fortunate in that Mrs. Thomas was herself present at the celebration in her honor in Los Angeles, journeying clear across the continent to be there. In a letter to Mrs. Frankel, Mrs. Thomas said: "I am quite overwhelmed with the honor of the proposed celebration of my seventieth birthday, and my heart is more deeply touched than I can ever express. I need not say that I accept the love and gratitude this great honor confers upon me by the Federation of Music Clubs, and that it will give me the greatest pleasure to be present on September 4, even though I have to journey from the Atlantic to the Pacific to attend it."

Mrs. Thomas was not only successful in holding the first national meeting of the Music Clubs of America in 1893, but today she is the widow of the man who probably did more than any one else for American music—Theodore Thomas, founder and conductor of the Chicago Symphony Orchestra.

Among the many affairs planned for this great day was a "Theodore Thomas Day" in the "Pageant of Progress" put on by the Department of Industrial Music of the Los Angeles Chamber of Commerce. M.

Isabel Leonard in Larger Quarters

Isabel Leonard, voice teacher and coach, who has occupied studios in Carnegie Hall, New York, for many years, found herself compelled to seek larger quarters in order to meet the natural requirement of her ever increasing clientele, so has taken a beautiful studio apartment at 50 West 67th street, New York. Miss Leonard will, however, retain her Carnegie Hall studio, where she will give auditions several days per week to out-of-town applicants. Her fall season opens September 25 with a large enrollment of pupils, many of them coming from far distant points of the country.

Mrs. Raymond Waldon, soprano, an advanced pupil of Miss Leonard, has just been engaged as soloist at the First Methodist Church in Yonkers, N. Y.

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"Music tells in a moment of character, motives, sincerity and artistic devotion, and in Frances Nash it bespeaks beyond a doubt her truly musical nature, her intent thoroughness, her intelligence and emotional eagerness. She came through with captivating success."—*Transcript*.

CHICAGO

"Frances Nash is making her way as one of the few American pianists to be reckoned with. She is all sanity, vigor and fine feeling."—*Herald and Examiner*.

"It was a living, dashing performance, and Miss Nash deserved all of the applause that was lavished upon her."—*Daily Journal*.

CLEVELAND

"Frances Nash is a dashing virtuoso."—*News*.

"Miss Nash is an accomplished performer and played with passionate abandon."—*Plain Dealer*.

DETROIT

"Frances Nash deserves all of the press notices that have preceded her appearances in this city."—*News*.

MINNEAPOLIS

"Frances Nash, an artist so genuine that the straightforward clarity of her playing constitutes the finest kind of charm. She is a thorough artist both by instinct and training."—*Daily News*.

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"Miss Nash is a remarkable artist and comes very near the claim of America's greatest."—*Times-Picayune*.

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"The results and merit of the great masters of the brush and chisel still remain on canvas and stone, and no competition of the artists' following has lowered the standard which they made with their creations that have stood the test of age past," Adelaide Gescheidt remarked to the writer recently, following the reopening of her New York studios. "A Michael Angelo, a Raphael, a Cordova, a Bernini, a Titian, and all the great masters live on and on forever. There was not an imitative method of placing on canvas or marble their conception of a great subject or a biblical

history or an allegorical story. Theirs were creative minds, backed by technic that was masterly, individual and sincere, and never varying.

"On the contrary, with the singer's art, it is a deplorable fact that on the history of the masters and teachers of voice and the art of song we have no system that has been passed on by any presumably great ones to give to the world even a normal voice technic that passes muster and in all kinds of music.

"The voice is not like paint or marble, to stand and pose itself in a given form or color when worked upon by the artist."

However, according to Miss Gescheidt's deductions, proofs and results and success in making dependable singing artists, she says that if the master teachers of voice a century ago or more recently had developed a science and a plan with which to work out voice emission according to natural laws, then the history of singing, generally speaking, would be a more tangible and practical art.

"Beautiful quality and perfect ease of emission of the voice could be repeated year in and year out for centuries and to eternity. Every human being, taken for granted he is normal physically, or nearly so, and has a working brain, has the natural right to sing with a beautiful quality of tone. Man, woman and child have the same natural pathway for voice," she continued earnestly.

"The definite knowledge is this so termed natural pathway for tone, and to understand how voice can be beautiful in quality in all things regardless of age or sex.

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it moves through its channel and has the vocal cords as its mechanical means of coming forth into a fundamental sound, to be reinforced by its myriads of overtones, and amplified by the great undertone of power continually through life, and can never be destroyed or grow aged.

"What man can do is to interfere with the free use of voice through imaginary ideas of singing, using a method or means to promote what it does of itself, thereby corrupting and obstructing the natural flow of beautiful tone



LEON RAINS

at Schroon Lake, N. Y. He will be-
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studios on September 25.

emission and developing a disorganized or badly working vocal machinery instead, which results in a clumsy technic and a poor quality of voice. The only reason for bad quality is wrong tone production always.

"Therefore, normal, natural voice development is scientific, practical and artistically possible for all."

Miss Gescheidt's visit abroad has filled her with inspiration, which, when one knows and sees her in the studio teaching, she gives freely and untiringly to her pupils.

Her results stand out forcibly with Fred Patton, the new prominent baritone, who sang 100 re-engagements last season besides eight festivals and seven symphony orchestra engagements.

Judson House, the tenor, will tour with William Wade Hinshaw's Mozart Opera Company in "Cosi Fan Tutte." Irene Williams is the prima donna soprano in the same organization.

Alfredo Valenti, operatic basso, now in London for the winter season, has already sung a number of operatic concerts, two recently with Namara, American soprano, and with the London String Orchestra. Mr. Valenti is now negotiating with the National British Opera Company.

Last, but not least, is a new dramatic soprano, eighteen years old, Della Samoloff, who has just completed a tour of eight weeks with Creature and his band, having been chosen in competition with many singers of reputation.

The Euphony Quartet, of mixed voices, has been organized by Miss Gescheidt for high class singing, and is ready for engagements.

There is a studio list of forty-three singers of Miss Gescheidt's product who are holding positions in the musical world. A. D. R.

Harold Flammer Returns from Coast Trip

After a two months' trip, which carried him to the Pacific Coast and back, Harold Flammer, the publisher, has returned to his office here in New York. He is most enthusiastic over general conditions and considers them to be excellent, for throughout the West the crops are very good. He visited about fifty-five cities, which gave him ample opportunity to study thoroughly the situation of the sheet music business for the coming year. The success of his trip can be measured by the fact that dealers have increased their stock orders for publications about twenty-five or thirty per cent. over last year.

The railroad strike has been serious, and its influence is felt despite the general betterment of business in all lines. He believes there will be considerable delay in freight deliveries for many weeks to come unless conditions improve rapidly. The strike afforded Mr. Flammer a few thrilling experiences. He was in three wrecks, one of which occurred while a passenger on the Wolverine near Battle Creek, when his car and three others went off the track, tearing up the roadbed for several hundred yards.

"Another experience which I had on the trip is indelibly impressed on my mind," said Mr. Flammer. "I attended one of the concerts at the Hollywood Bowl. There are eighty-five musicians in the orchestra conducted by Alfred Hertz, and their playing in that natural amphitheater was something which is not easy to forget. Tickets for the concerts can be had for ten dollars, and this includes ten performances and allows the admittance of four people on each ticket, which means that one can hear the excellent programs for the cost of twenty-five cents. It is a marvelous achievement and the idea is an excellent one."

Two Bamman Artists Open Zuro Opera in Brooklyn

Alice Gentle and Lucy Gates, both under the direction of Catharine A. Bamman, appeared as the Carmen and Micaela at the performance of "Carmen" with which Josiah Zuro opened his season of opera at the Brooklyn Academy of Music. Miss Gates is to appear in other operas during the Zuro Opera engagement, among them the "Tales of Hoffman," "Rigoletto" and "Lucia."

Miss Gentle made the trip from Chicago for the one appearance only. She will return there, where she has just finished a brilliant season at Ravinia Park, to pack her costumes and then will go to Mexico City to join the opera company of which Andreas de Seguro is the impresario.



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Mr. William A. C. Zerffi announces the removal of his studios to 309 West 78th Street, which he will reopen for the season on Monday, September 18th, 1922.

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NEW HAVEN TAKES ON SEMI-METROPOLITAN ATMOSPHERE

Caroline Lazzari and Rosa Ponselle Summering Nearby—
Ponselle Sings at United States Hospital and Charity
Bazaar—Sunday Night Concerts at Country Club—
Irene Williams and Arthur Jackson Heard

New Haven, Conn., August 29.—New Haven and vicinity have been privileged to take on a semi-metropolitan atmosphere during the past two months. Caroline Lazzari has been staying at her old home in Stony Creek, while Rosa Ponselle has been occupying a cottage at the select colony of Pine Orchard, both places being on the East Shore.

ROSA PONSELLE SINGS AT U. S. HOSPITAL.

Ponselle graciously gave her services at the United States Hospital in Allingtown, where the soldiers listened with pleasure to her beautiful voice. She also appeared at the Charity Bazaar given at the palatial summer residence of S. Z. Poli, the well known theater magnate, at Woodmont-On-The-Sound. The proceeds were sent to stricken families in Italy and it was estimated that nearly 20,000 persons visited the bazaar during the three days it was held.

SUNDAY NIGHT CONCERTS AT WOODMONT COUNTRY CLUB.

The Sunday night concerts given at the Woodmont Country Club during July and August have been of exceptional merit. Those taking part in the one on August 6 were Milton Stone, baritone; Mark Chestney, violinist, and Gertrude Sanford Bolmer, pianist and accompanist. Mr. Stone sang a group of Indian tribal melodies, the aria from "Alexander's Feast," "Revenge Timotheus Cries," and a group of songs by Berwald, Kramer and Harris. Mr. Chestney played Grieg's sonata in F with fine tonal color and technic and was ably assisted by Mrs. Bolmer. He also played two groups of compositions by Beethoven, Bohm, Tschetschulin and d'Ambrosio. Mrs. Bolmer played a group by Skabo and Friedman.

On August 13 a joint recital was given by Charlotte Lipovetsky, mezzo soprano, and Reuben Kosakoff, pianist-composer, both of whom delighted the audience. Miss Lipovetsky is a pupil of Mme. Theodore Toedt and has a voice of excellent quality. Mr. Kosakoff displayed fine technic in the rendition of his own suite, "The Life of a Tree," which proved to be a composition of merit and originality.

IRENE WILLIAMS AND ARTHUR JACKSON SING AT CLUB.

One of the most delightful surprises of the month was an informal recital given at the club on August 20 by Irene Williams and her husband, Arthur E. Inglis Jackson. They were the house guests of Major and Mrs. William Pierson Tuttle at their summer residence in Woodmont. The assembly room of the club was filled to capacity and Miss Williams never sang better nor to a more enthusiastic audience. She had just come from the week's festival in Asheville, where she had been given great ovations at each appearance. Mr. Jackson is the possessor of a fine baritone voice, which he uses excellently and he sings with fine finish. Gertrude Sanford Bolmer was at the piano.

The last of the Sunday night concerts for this season was given on August 27 by May Bradley Kelsey and Grace Walker Nichols, with Mrs. Bolmer at the piano. Both of the artists were in fine voice and gave much pleasure to the large audience assembled. They are two of New Haven's best singers and have a large host of friends who always go to hear them. The Woodmont Country Club extended a rising vote of thanks to Mrs. William Pierson Tuttle for the excellence of the programs given this year under her chairmanship. G. S. B.

Joint Recital at Edgartown (Mass.) Pleases

Edgartown, Mass., August 30.—A responsive audience at Elm Theater greeted Bernice Fisher Butler, Boston artist and opera singer, and John Barclay, English baritone from New York City, at their joint recital of songs on August 25, given for the benefit of Martha's Vineyard Hospital. Mrs. Butler sang artistically two groups of songs by German and American composers, delighting her

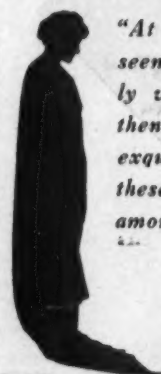
hearers with her charm of manner and power of interpretation.

John Barclay has a baritone voice of much appeal and resonant quality and showed a finish and charm in his rendition of songs by Russian, German and French composers. Both singers responded to encores. Bernard Wagenaar, pianist, was a sympathetic and efficient accompanist. J. L. C.

Contest to Prove Revival of the Lost Art of Violin Making

Since the death of Antonius Stradivarius in 1737 reports have been frequently circulated about the re-discovery of the ideal violin tone, as well as of the revival of the lost art of violin making. One after another these assertions (which carried with them no reliability whatsoever) were cast aside. In all parts of the world violin makers endeavored to find the secret, and despite earnest efforts, the results invariably proved disappointing.

Julius D. Horvath, violin expert, whose activities are well known to New Yorkers, claims to have discovered the secret. His invention "Phylamona," according to Mr. Horvath's idea, enables the violinist to produce equally as beautiful and sonorous a tone as has been possible heretofore only upon instruments made by the old Italian masters. To a representative of the MUSICAL COURIER, who spent a few pleasant hours at the home of Mr. Horvath, the inventor said: "My claim is that the Italian violin tone



"At any rate the vast audience seemed enthralled as the lovely voice sounded the notes, then the echo, and the faintly exquisite echo of an echo, as these notes are often heard among the mountains."

The Springfield (Ohio) Sun said the above about May Peterson, soprano of the Metropolitan Opera Co.

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production is the result of an intricate filling process, which claim I have entertained since 1908. Under the term 'filling process,' I mean that the entire violin body was first coated or rather soaked with a certain fluid which penetrated the secretions of the wood, creating flexibility and transforming the entire violin body into sensitiveness. After the filling has been applied the varnishing takes place. Depending upon numberless and satisfying experiments, I have decided to deliver to the public the results of my life work and have arranged a 'violin contest recital' to be given in Aeolian Hall on the evening of November 13. On this occasion, I will offer to the audience a convincing demonstration. The violinist Michael Banner will first play upon his own Stradivarius and repeat each selection upon my Phylamona instrument, which will enable all present to judge for themselves. At the end of the contest I will make a brief explanation regarding my invention."

Hurlbut Pupil at Rotary Club

Alexander Slawson, tenor, sang successfully before the New York Rotary Club on August 3. He is a pupil of Harold H. Hurlbut, and was ably accompanied by Ernest Ball, the composer.

MEMPHIS PREPARES FOR ACTIVE SEASON

Beethoven Club Launches "Musical Staff Campaign"—
Theodor Bohlmann School of Music in New Home—
Marcella Keeton Winner of Music Memory Contest—Notes

Memphis, Tenn., September 6.—An interesting meeting of the Beethoven Club was held August 30, when the president, Mrs. J. F. Hill, who has just returned from Chicago, stressed the importance of launching plans for new members. Mrs. A. B. Williams, chairman, suggested the idea of having a "Musical Staff Campaign," having nine captains, representing the five lines and four spaces of the staff. Captains and their teams will begin work at once. A luncheon honoring the winning team will be given at the Hotel Gayoso. Four memberships will be presented to the four workers securing the largest number of new members.

The club announces the following attractions for the season: Claire Dux, soprano; Pablo Casals, cellist, and Jacques Thibaud, violinist, in joint recital, and Louis Graveure, baritone, with Gendome, accompanist.

THEODOR BOHLMANN SCHOOL OF MUSIC'S NEW HOME.

Theodor Bohlmann School of Music opened new and attractive studios at 1146 Union avenue this month. In order to meet the demand of the many students desiring instruction at the Bohlmann studios, Mr. Bohlmann will have a staff of competent assistants, including some of the well known Memphis piano teachers—Mrs. W. J. Hon, Mrs. Chas. Dunning, and Gladys Cauthen. Mrs. Jason Walker, executive director, has announced that a six weeks' course in voice was to begin September 11 under the direction of Sergei Klibansky. A violin teacher will, most likely, be secured, making the school one of the very best in the South. Mr. Bohlmann is the first of the teachers here to open a studio in the residential section, having leased one of the handsome Union Avenue homes, which can be used not only for classes, but is also commodious enough for recitals. The weekly "musical teas," inaugurated last season, will be given again this year.

MARCELLA KEETON WINNER OF MUSIC MEMORY CONTEST.

Preparations which began several weeks ago for a music memory contest under the direction of Dr. A. B. Williams, chairman of the Chamber of Commerce, proved that music lovers are concerning themselves more and more about American composers, Marcella Keeton, remembering the twenty selections played on the Ampico in the Chickering. Five prizes were given by music houses of the city. The program was all American, an interesting feature being the rendition of two numbers, complimenting two of Memphis' own composers—Patrick O'Sullivan, of the St. Agnes Conservatory of Music, and Arthur Nevin, former director of the Municipal Symphony Orchestra—played by Gladys Cauthen.

NOTES.

Mr. and Mrs. Theodor Bohlmann are spending a delightful vacation in Asheville, N. C.

Mrs. David L. Griffith, soprano, who spent the summer in New York, where she coached under George Shea, has returned, and is opening her vocal studio this month.

Mrs. A. Denny DuBose has returned from a vacation spent in Boston and New York. J. V. D.

Dornay and Culp Leave for Kansas City

Louis Dornay and his wife, Mme. Betsy Culp, left last week for Kansas City, where they have both been engaged by the Kansas City Conservatory. Although Mr. Dornay has only been in this country for a short time, he has had numerous important engagements, and it was not a surprise when the public was informed that he had been elected head of the voice department of the Kansas City Conservatory. Mme. Culp will have charge of the coaching and a limited number of advanced pupils. Mr. Dornay has already accepted many concert appearances for the coming season and will be soloist with a number of the orchestras.

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N. F. M. C. Prize Libretto Ready for Music Setting

The four hundred dollar prize libretto, "Pan in America," written by Robert Francis Allen in the competition recently sponsored by the National Federation of Music Clubs, is now submitted to the composers of the United States to write the music for this lyric drama which will be produced at the thirteenth biennial convention of the N. F. M. C., to be held in Asheville, N. C., June, 1923. For this setting to music of the libretto an award of \$600 will be made, and all scores must be in by December 1. All

No organist of this generation has created so great a sensation as

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Note: Dupre is already booked with the Boston Symphony and Philadelphia Orchestras and for recitals in over 30 States and Provinces.

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communications should be addressed to Mrs. Edwin B. Garrigues, Bellevue-Stratford Hotel, Philadelphia, Pa.

Mr. Allen is a native of Massachusetts, the son of a Methodist Episcopal clergyman, a graduate of the Boston University, and at present the principal of the Central Evening High School, Boston, the oldest evening high school in the country. He is the author of many short poems and articles, several dramatic sketches, and of a pageant, "The God of the Out-of-Doors." Mr. Allen says he has always been successful in competitions, but never in so great an undertaking as the libretto for the National Federation prize lyric drama. This libretto, the judges are agreed, is unusually beautiful and descriptive of the power and joy of music; it really "sings itself," and should be an inspiration to the writer of the music.

John Dolan Soloist with Sousa's Band

One of the principal soloists with John Philip Sousa's Band is John Dolan, cornetist. This present tour of the band is perhaps one of the most extensive ever undertaken by the famous leader and his musicians. Mr. Dolan's principal solos are "Only Smile," and that new and very worth while, "I Love a Little Cottage." These numbers are so appealing that Mr. Dolan is always forced to encore, and he usually plays a special arrangement of "Lassie o' Mine" or "One Fleeting Hour." These numbers enjoy the distinction of being successful concert selections, and indications are that their popularity will be emphasized considerably through Mr. Dolan's artistry.

Golibart Under Bogue Management

The L. D. Bogue Concert Management announces that Victor Golibart, tenor, will be among its artists during the coming season. Few American tenors have received such immediate recognition as has been afforded Mr. Golibart. His distinctive recitals stamp him an artist of rare merit, while his engagements indicate that he is fast becoming a favorite wherever artistic singing is appreciated.

The Bogue Management announces that in addition to Mr. Golibart's recitals, he will appear jointly with E. Robert Schmitz, eminent French pianist.

Doctor of Music Conferred on Walter Heaton

The degree of Doctor of Music has been conferred upon Walter Heaton, F. A. G. O., of Reading, Pa., by the Lincoln-Jefferson University of Chicago, after the usual rigid examination. Walter Heaton is organist and choirmaster of the Church of the Holy Cross and the musical editor and critic of the Reading Herald.

Bruno Huhn at the Algonquin

Bruno Huhn will be located at the Algonquin Hotel, on Forty-fourth street, New York, until the completion of his apartment in the Osborne, at 205 West Fifty-seventh street.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

Balaban & Katz—\$1,000 for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

New York American Conservatory of Music—A number of full and partial scholarships in vocal, violin and piano departments; also \$100 Becker prize in piano for the best player of "Impromptu" by Noh. Contest takes place at Aeolian Hall on October 9, 10 and 11. New York American Conservatory of Music, 163 West Seventy-second street, New York.

Bush Conservatory of Music—A master school in piano, voice, violin and composition which provides two years of free instruction for talented advanced students. Examinations for admission to classes held in September. Bush Conservatory, 839 North Dearborn street, Chicago, Ill.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheimer. Contest for Berolzheimer scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Cleveland Institute of Music—Full and partial scholarships offered for complete diploma courses in piano, voice, string and wind instruments of the orchestra. Examinations held in September. Cleveland Institute of Music, 3146 Euclid avenue, Cleveland, Ohio.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

Elizabeth Kelso Patterson School of Singing—One scholarship. "The Kelso Scholarship," 257 West 104th street, New York.

Lega Musicale Italiana, Inc.—20,000 Italian liras for one-act opera by Italian; contest ends December 31, 1923. 5,000 Italian liras for orchestral suite by Italian; contest ends April 30, 1923. \$100 for song or ballad, with English or Italian text, by Italian or Italian-American residing in United States or Canada; contest ends December 31, 1922. Lega Musicale, Inc., 128 West Forty-ninth street, New York.

Millie Ryan Studios—One scholarship in singing. Hearings September 21, 22 and 23. Tuition to start October 1. 1730 Broadway. Telephone Circle 8675.

Gustave Becker—Three partial scholarships for two years in piano and related subjects. Applicants heard between September 11 and October 15. American Progress Piano School, Carnegie Hall.

Theodor Bohlmann School of Music—Piano scholarship. Contest to be held October 4. 1146 Union Avenue, Memphis, Tenn.

Sinigalliano Resumes Teaching

A. Sinigalliano, New York violin pedagogue, who spent the entire summer in rest and recreation at Long Branch, N. J., has returned to the metropolis at once resuming activities at his new studio, 266 West 72d street, where a large number of pupils awaited his arrival.

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SCHEVENINGEN SEASON UNDER SCHNÉEVOIGT PROVIDES DELIGHTFUL RECREATION

Many Distinguished Soloists Appear—Harold Bauer Makes Deep Impression—Italian Opera, Too

Scheveningen, August 23.—As soon as the assembly rooms on the pleasant Scheveningen Beach open their doors for the summer season, Professor Schnéevoigt and the "Residentie Orchestra" make their welcome appearance to celebrate the event. The "Finnish Professor" is well liked here, almost more so than the wavy waters and the lovely beach, because what he and his excellent orchestra have to offer may be enjoyed at all times, whereas the pleasures of sea and beach are often enough marred by the wilful pranks of the capricious weather gods. Of course, the celebrated conductor, being a thoroughbred and high-spirited artist, also has his "moods," and when his spirits are low his musical offerings are apt to tell the tale; but on the whole his artistry asserts itself as soon as he grips the baton.

Schnéevoigt well understands the art of winning the public favor; he conducts not only the standard master-works with the sensitive feeling of the born artist, but he

Debussy and Ravel, overtures by Weber, Beethoven, Wagner and others.

Happily Mozart has also figured prominently on Schnéevoigt's programs. Here, as in the rest of the civilized world, Mozart is revered as an incomparable musical genius, but our love for him manifests itself in a rather platonic way. Of his works we hear very little, especially of his dramatic compositions, since a really first-class opera is not at our disposal. Schnéevoigt at least offered some laudable performances of the overtures to "Figaro," "Don Giovanni" and "Cosi fan tutte," furthermore the G minor symphony and the "Kleine Nachtmusik." Smetana and Dvorák also had their due place on the programs, the latter with a very fine performance of his "New World" symphony.

NEUMARK LEADS THE "POPS."

The new second conductor of the Kurhaus concerts is, Ignaz Neumark, a Polish musician of acceptable qualities,

who fills out his post satisfactorily. He leads the "Pop" concerts and the newly established "Volks-Concerte," the latter heavy programs and light entrance-fees.

SOLO RECITALS ATTRACT.

The great attractions of the season, here as everywhere, were the solo recitals. Names like Carl Flesch, Harold Bauer, Joan Manén, Birgitt Engell—all artists of international repute—are almost as well known in America as they are in Europe. They are always welcome in Holland, although their stay here is generally brief, since the great magnet America draws them irresistibly to the other side of the big pond.

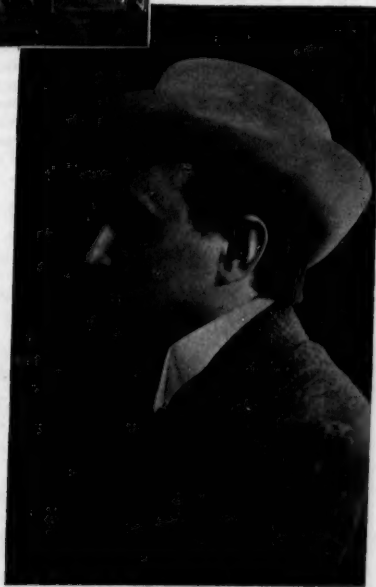
Carl Flesch achieved, with Brahms' violin concerto, a sensational success; his interpretation was masterly, technically and musically so perfect, that no word of praise seems too high. Flesch has reached the zenith of his art and it seems nearly impossible for a violinist to achieve a higher grade of perfection. Besides Brahms he played Mozart and Paganini with equal success.

Harold Bauer, who made his first appearance after a long absence, received a rousing welcome; he played concertos by Schumann and Saint-Saëns, and Richard Strauss' "Burlesque." Especially the Schumann concerto he rendered

(Continued on page 37)



The famous Scheveningen Pier, which connects the classical music of the Kurhaus with the "Jazz" of the Pavilion.



PROF. GEORG SCHNÉEVOIGT.

who again conducted the Scheveningen Kurhaus season with success.

also touches occasionally on the lighter vein of musical art. Recently he gave a concert entirely devoted to works of Strauss; not to those of Richard II, however, but to those of Johann Strauss, the famous waltz king. It is really a fine treat to hear Schnéevoigt conduct pieces like "The Beautiful Blue Danube," "The Village Swallows" and all the other fine tunes which immortalized the great Johann. He interprets these lovely waltzes with fire and a charming sentimentality, enough to set aflame the hearts of every young girl, in spite of all the world-conquering "trots." His strong artistic personality asserts itself even in this lighter genre, which under his deft touch gains added importance.

Impressions of a more lasting nature, of course, Schnéevoigt achieves with works where his preference for big effects, strong accents and accentuated climaxes comes into play. His interpretation of Tchaikowsky's "Pathétique," for instance, is as masterly in every sense of the word as his reading of the scores of his countryman, Sibelius. Whereas our own conductors simply ignore this Scandinavian composer, Schnéevoigt earnestly strives to gain the interest of our music-loving public for his works. And he finds a good ground for his efforts, for the melancholy strain in Sibelius' music, which so wonderfully reflects the desolation of his country and the somber mood of its inhabitants runs in some way parallel to the chief characteristics of our own country. Besides, this music is of indisputable artistic value.

Berlioz, Liszt and Wagner are also masters whom Schnéevoigt conducts with more than ordinary enthusiasm. Liszt's "Preludes" (of Liszt, by the way, Schnéevoigt has almost given us an overdose) he conducts with dazzling virtuosity and works it up to a climax of hardly surpassable dynamic force; and in the "Tannhäuser" overture the pilgrims give such loud vent to the triumph over the wicked Venus and her wily establishment that the aeroplanes flying over from London become curious as to what it is all about.

SCHNÉEVOIGT'S CHOICE OF PROGRAMS.

In the choice of his programs Schnéevoigt is very liberal, almost too much so to be always "correct" in regard to style. But this liberality has at least the advantage of bringing works to the fore that otherwise we are but rarely favored with. In this season we heard Schubert's "Unfinished" symphony; the very charming ballet-suite, "Céphale et Procijs," by Grétry (in Felix Mottl's arrangement); Beethoven's third, sixth and seventh symphonies; Brahms' "St. Anthony Variations" and fourth symphony; Richard Strauss' "Don Juan," "Death and Transfiguration," and "Till Eulenspiegel;" symphonic music by Elgar, Sibelius,

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MANAGER EVELYN HOPPER THINKS TAKING FEES FROM ARTISTS UNPROFITABLE

From the moment the writer stepped into the reception room of the offices of Evelyn Hopper it was certain no time would be lost in getting down to business. I asked if Miss Hopper was in, and a mild-voiced secretary said: "Step



EVELYN HOPPER.

right into the next office, please, and Miss Hopper will see you." There I found Miss Hopper, her desk piled high with work, but quite ready to answer my questions.

The real errand was to find out why she had seen fit to make the statement that she would accept no more fees from artists. The custom of taking fees has been "done to death" by many managers, and yet in the general business world marketing a product is conceded to be an achievement, and so I was eager to hear the details of this decision.

Miss Hopper said: "When I came to New York, six years ago, it was as the personal representative of Frances Nash, pianist. I received a salary from Miss Nash, as her work was all I handled, and it offered me a long coveted opportunity to open business operations in New York City. This continued for two seasons, and then I took on additional artists as desirable ones became available. I did not decide to stop taking fees from artists and to put them all on a straight twenty per cent. commission basis because I consider fees in any way dishonest, for I believe when a manager really shoulders the career of a young artist he has done the only thing that could get that individual 'over,' not because merit has ceased to win, but because hidden merit does not get very far in these progressive days. Difficult as the making may be, it is much easier to make an artist than it is to sell one. Selling is the biggest business in the world, according to present day philosophy. Our former President made the League of Nations, but he did not sell it to the United States. It takes a tremendous effort to 'market' a new talent quickly, and this is certainly worth more than twenty per cent. commission on a first or even a second season's bookings; but if the manager has a conscience, a fee imposes a burden which just about follows him around day and night, and it is not worth it, as soon as he can manage his business on a straight commission basis. This is the entire reason why I have decided to keep all contracts with all of my artists on a percentage basis, and on this basis I will only handle artists who can first prove their right to a real place in the concert field. Experience should come through studios and not through a manager's office.

"So far my association has been entirely with American artists, and there has never been any reaction from their sales, because I have been careful to keep prices in actual accord with the value the artists could give their audiences, and my judgment on values was well seasoned with eight years' service as a local mid-western concert manager before I located in New York.

"I must confess I am tremendously interested in the cause of American artists—not because it is so profitable, either. Most clubs are as loyal as can be to American artists, in spirit and expression, but when they come to buying, they 'must have the big names,' and as yet we have only a few Americans in that class, while a foreign name seems to cast a veritable spell.

"Being an American, for many generations back, I probably have a very severe case of nationalism, but I am not meaning by this to plead the cause of American artists to the exclusion of foreigners. That would be absurd, and

the truth about artists is like all other truths, bound to be manifest. And speaking about truth, we include the truth about managers believing that when a manager can build a business around the sale of American artists for whom he can not honestly claim drawing power, but unquestioned value, it is pretty definite proof of fair dealing and a clear idea of values from the standpoint of the local buyer."

Miss Hopper's artistic family now numbers nine, and much faith is to be placed in the stability and future progress of an office maintained on the principles she is upholding wherein each artist carries the same sort of a contract and all benefits are interdependable. B.

CINCINNATI MUSIC ITEMS

Cincinnati, Ohio, August 31.—Much interest is being centered in the concerts to be given by the Cincinnati Symphony Orchestra. Fritz Reiner, the new conductor of the orchestra, has been busy preparing his programs, and these will include many new and some novel numbers. The variety of composers will be another feature of the concerts, and a most enjoyable season of high class music is promised. Mr. Reiner, accompanied by his wife, will arrive in Cincinnati the latter part of September and on October 8 regular rehearsals will begin, preparatory to the opening of the concerts.

A rather novel offering, "The Grand Guignol," was presented at the Zoo, beginning on August 27, for a two weeks' run, featuring a number of Russian, Parisian and Spanish songs and dances, in which Finita de Soria, from Barcelona, Spain, made her local debut. One of the interesting attrac-

VICTOR GOLIBART TENOR



Towles Photo

THE L. D. BOGUE CONCERT MANAGEMENT
130 West 42nd Street, New York

NEW YORK HERALD—HIS RE-CITAL WAS AN ARTISTIC SUCCESS. His delivery in general showed a fine understanding of the texts of his well varied selections, together with much admirable training in technique. He was able to achieve many fine results. Correct style, taste, clear diction, and a musical feeling quite capable of producing thrills for the listener. His stage presence was dignified and his composure while singing had a restful effect.

tions at the afternoon performance was the concert given by the Russian Balalaika Orchestra, the music being exclusively Russian. Under the direction of Suni S. Samuels the orchestra gave a very commendable concert, the audience showing its appreciation.

Giacinto Gorno, of the College of Music voice faculty, has returned from Lakeside and other resorts on Lake Erie, where he spent an enjoyable vacation.

Kathleen Hinds, pianist and post-graduate of the Cincinnati Conservatory of Music, will return to her home in Henderson, Ky., this month. She has been spending the summer studying with Madame Lisziewski.

Ellis McDiarmid, of Cincinnati, a flutist who graduated from the College of Music, has been visiting friends here. After his graduation he became second flutist of the Cincinnati Symphony Orchestra, but left for New York several years ago to become solo flutist with Sousa's Band. Mr. McDiarmid is now playing for a well known reproducing record company in the East.

The Cincinnati Choral and Wurlitzer Concert Company gave its twenty-fourth concert for the benefit of the starving Jewish people in Russia, on August 29, at the Forest Theater, Avondale. It was under the direction of Mr. and Mrs. W. H. Dunning, and under the auspices of the Cincinnati Children's Relief Fund. Italo Picchi, of the Metropolitan and Zoo opera companies, sang a farewell song on this occasion.

Mary Gill Higbee, pianist, and Otilie Reininger, violinist, gave a concert recently at Lancaster, Ohio. There was a large and enthusiastic audience present.

Mr. and Mrs. William Smith Goldenburg have returned home from their summer vacation, which was spent in Michigan, and at their summer cottage at Mineral Springs, Ohio. The regular season of the Goldenburg School will begin on September 11.

Mme. Tecla Vigna, who has been in Italy during the summer, expects to return to Cincinnati this month. She writes in a very interesting manner of the exceptionally fine concerts conducted by Toscanini in Milan.

Audrey Reeg, who graduated as a pianist of much promise from the College of Music, in June, has been appointed teacher of piano at the College in Wilmington, Ohio.

Mr. and Mrs. H. H. Hessler, who have been absent from the city for some weeks attending the summer school of dancing of the Vesthoff-Serova School of Dancing in New York, have returned home. They will open a school of dancing here this fall.

F. B. Beinkamp, a former music merchant here, has been selected as one of a committee to be appointed by the Music Merchants' Association of Ohio, for the advancement of music. The association will hold its thirteenth annual meeting at Toledo, September 26-27. Mr. Beinkamp is one of the two honorary members of the association.

A number of concerts were enjoyed here this week under the auspices of the Cincinnati Board of Park Commissioners. W. W.

Philharmonic Announces Soloists

The assisting artists who will play at the Philharmonic concerts in the coming season include, in the order of their appearance, Josef Holmann, cellist; Arthur Shattuck, pianist; Arthur Rubinstein, pianist; Scipione Guidi, violinist; Alfred Cortot, pianist; Bronislaw Huberman, violinist; Hans Kindler, cellist; Jascha Heifetz, violinist; Ernest Schelling, pianist; Toscha Seidel, violinist; Josef Hofmann, pianist; Leo Schulz, cellist; Frederic Lamond, pianist; Alexander Schumacher, violinist; Jacques Thibaud, violinist; Erna Rubinstein, violinist; Olga Samaroff, pianist; Cornelius Van Vliet, cellist; New York Trio (Messrs. Guidi, Van Vliet and Adler—violin, cello and piano); Alexander Siloti, pianist; Wilhelm Bachaus, pianist; Artur Schnabel, pianist; Josef Lhevinne, pianist.

Each of the artists named will appear in two different series of Philharmonic concerts, with perhaps one or two exceptions, making altogether a total of about forty solo offerings in the season's programs. The Philharmonic Society is planning a special program for Saturday evening, November 11, in observance of Armistice Day, the details of which will be announced later.

The soloists who will appear at the Saturday evening Philharmonic concerts at Carnegie Hall during the season are Arthur Shattuck, Toscha Seidel, Jacques Thibaud, Alfred Cortot and Josef Lhevinne. Season tickets for this series and for all the other Philharmonic concerts may be obtained at the Philharmonic offices in the Fisk Building at Fifty-seventh street and Broadway.

William Thorner, Nimrod

A mighty hunter is William Thorner, and herewith is a picture of the celebrated vocal maestro with his latest bag, two fat and succulent Catskill Mountain woodchucks. Mr. and Mrs. Thorner occupied the summer home of Estelle Lieblich, at Margaretville, N. Y., and in the



WILLIAM THORNER.

nearby forests Mr. Thorner was to be seen scouring about with his trusty gun, making life unsafe for woodchucks, hawks, rabbits, and the like. The Thorners were lavish entertainers and gave many house parties, among their guests being Mme. Galli-Curci, Homer Samuels, Carmela Ponselle (sister of Rosa), basso Martino, Alexander Lambert, Estelle Lieblich, Fortune Gallo, etc. The Thorner studio in New York was scheduled to reopen September 13.

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JACOBSEN

AMERICAN VIOLINIST

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German Opera Season for New York

Substantiating an earlier statement published in the *MUSICAL COURIER*, it is now announced that the entire company of the Deutsche Opernhaus (Charlottenburg), Berlin, will visit this country early next year for a tour which will include two weeks in New York and visits to Boston, Philadelphia, Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, Milwaukee, Minneapolis, St. Paul, St. Louis, Kansas City, Denver, Salt Lake, Los Angeles and San Francisco. The entire company, some 200 in number, including chorus and orchestra, will be brought over. Among the artists who are scheduled for principal roles are Vera Schwarz, soprano; Otilie Metzger, who was heard here several years ago, and Fritz Vogelstrom, tenor, from the Dresden opera. The musical director is to be Leo Blech, composer and conductor at the State Opera in Berlin.

The advance notice announces the first complete performance of "The Ring of the Niebelung" to be given in New York since the Metropolitan presented it several years ago. "The Ring," however, will be given only in New York. The balance of the repertory for the New York visit and for the tour includes "Die Meistersinger," "Das Hofkonzert," "Tristan and Isolde," "Lohengrin," "Die Fledermaus," "Tannhauser," "Fidelio," "Der Fliegende Hollander" and "Salome." The New York engagement will begin February 12, at the Manhattan Opera House, and last for two weeks, "The Ring" being given at special matinee performances on February 13, 15, 20 and 23. Director George Hartman of the company announces that the Wagner operas will be given without cuts, so that the performances of "Die Meistersinger" and "Tristan" will begin at six o'clock and the other Wagner operas at seven.

Marion Ransier Enjoyed via Radio

Marion Ransier, American pianist, recently enjoyed the distinction of playing for the first radio concert ever sent out from Waterloo, Iowa. In addition to piano numbers, she played accompaniments for Henry M. Ihlings, tenor. Many calls for encores were responded to, and reports coming in from distant points were enthusiastic in their praise of the excellent performance given.

Excellent Series for St. Joseph

Mrs. F. H. Hill, of St. Joseph, Mo., announces an interesting series for the coming season. On October 26 Rosa Raisa and Giacomo Rimini will open the series. The second number will take place on November 23, with Rosa Ponselle as the attraction. Guy Maier and Lee Pattison will give a two-piano recital December 11, and Riccardo Martin will conclude the series on February 5.

Levenson at Town Hall November 21

Boris Levenson's forthcoming New York concert will be given at the Town Hall on November 21, and not at Aeolian Hall as previously announced. Among the assisting artists will be Mr. and Mrs. Alexander Bloch; Sophie Loopo, Dmitri Dobkin and Mr. Metekvolk, pianist, who will play with Mr. Levenson the ballet ("Oriental Dance")



THOSE WHO WILL DIRECT THE GERMAN OPERA SEASON HERE.

Left to right: (Standing) Mr. Stenger, builder of productions; Mr. Metzger, business manager; Miss Kranzer, secretary of Director Hartman; Mr. Kaufmann, costumes and properties; Mr. Ulrich, business manager of The Deutsche Opernhaus; (sitting) Mr. Bohn, scenic artist; Mr. Blumenthal, general manager; Director Hartman, and Arthur Hirsh, representative of Director Hartman.

from the latter's new opera, "The Caucasian Captive Warrior," which he arranged especially for this concert as a piano duet. The program will be devoted exclusively to the works of Mr. Levenson.

Alexander Bloch Buys Home

Alexander Bloch, well known violinist, pedagogue and preparatory teacher to Prof. Leopold Auer, who spent the

entire summer at Lake George, N. Y., occupying the Auer cottage there, will return to New York early in October and open his new studio at 422 West Twenty-second street.

Mr. Bloch has just purchased an old Colonial house in the Chelsea district, at 422 West Twenty-second street, which he will occupy both as residence and studio. The house is being remodeled, and as soon as alterations are completed it will be occupied by Mr. and Mrs. Bloch.



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"High quality of talent—as a result, the best concert ever, was given."—*Attleboro (Mass.) Sun*.
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—*The Gazette, Kalamazoo, Mich.*

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 Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, SEPTEMBER 14, 1922 No. 2214

An Evening Mail headline of September 9 had it: "Song Leads Composer to Jail." No, it is not a new law, but only a story of a lyrical gentleman who seems to have violated the copyright laws.

Sombody wishes to know who constituted somebody else the combined Judge Landis and Will Hays of music in this country, champion "approver" in the tonal art. This paragraph may sound mysterious but we cannot reveal more until we have solved the answer to the question.

Henry T. Finck, in the New York Evening Post, had an article some time ago under a caption that every concert artist ought to paste on his music stand: "Short Pieces No Crime in Music Programs." To the average audience it is the long, not the short, piece that is the crime, and as for the critics . . .

Chicago is lucky, if the report is true, that Chaliapin is to appear as guest with its opera company as well as at the Metropolitan. Another Russian artist, Ida Bourskaya, is also to sing as guest with both companies during the season. This spirit of sharing the time of the best artists—a spirit that has been altogether too rare heretofore—works for the best benefit of all concerned and is as it should be.

If the announced intention of the company of the Deutsche Opernhaus of Berlin to visit America early next year is carried out, New York will have in February the first opportunity since the winter of 1916-17 of seeing "The Ring" and "The Meistersinger," as well as several other famous German operas that have been out of the repertory since before America entered the war. Leo Blech, the musical director of the company, is a man of standing in his own country and a number of the singers announced are well known German operatic artists.

One of our most serious contributors gives his estimate of musical criticism in this city: "Competence, in the sense of ability neatly to docket and label specific qualities, is its earmark. 'Readability' is its sine qua non. But, like Matthew Arnold's Celt, it lacks 'balance, measure and patience.' Deeply dyed in personal bias, it is at all times rampantly egoistic. It is nearly always patronizing and highly irritating. I cannot see what good it does. It leaves the layman untouched and annoys the professional. It is a useless relic of the past. Artists and composers succeed or fail irrespective of what the critics write about them. No player or composer ever changes his style, method, or expression in conformance with suggestions or reproaches from the critics.

I don't understand how a modern newspaper publisher can waste money in employing music critics or how any part of an intelligent community can waste its time in reading what they write."

Annie Louise David, the harpist, who has been holding a successful master class at the summer session of the Cornish School of Seattle, Wash., is of the opinion that some philanthropist, who is interested in furthering the best development in music, should endow the Cornish School, which she describes as an institution that the West can point to with great pride. The work being accomplished there, under the efficient leadership of Nellie C. Cornish, director, is of much benefit to that section of the country, and the school, therefore, is worthy of financial support. "New York could also be proud of such a school," the harpist declares.

Artur Bodanzky gave a thoroughly convincing proof of what he can do at his best in the splendid musical preparation of "Cosi fan tutte" last spring, a decidedly better performance than either Munich or Salzburg, those two homes of Mozart opera, saw this summer. Now if he wants to give further proof, let him take hold of the distinctly over-long last act of "Der Rosenkavalier" before it comes to the Metropolitan boards next winter, and skillfully shorten it so that the work will become what it ought to be, the best musical comedy in the grand style since "Die Meistersinger!" Or is it, perhaps, forbidden in the contract to lay profane hands on this consecrated material?

It is well known that the American opera singer has a great champion in Oscar Saenger. The truth of the assertion is too familiar to singers and to music lovers to need lengthy comment at this time, but it is of interest to add that Mr. Saenger has furnished, perhaps, more American artists to various opera companies right in this country than many people know. The Metropolitan Opera Company alone has at various times included some thirty of his singers on its lists, not to mention those who have been associated with the Chicago and Manhattan Opera Companies. As recently announced, the Chicago Civic Opera has just signed up two of his young artist-pupils for next season. One might say that what Oscar Saenger has accomplished in this country in the way of launching young American artists upon their operatic or concert careers has in a large way offset the cry: "To Europe for experience and opportunity."

Mrs. Cecil Frankel, director of the department of extension of the National Federation of Music Clubs, has issued a booklet which tells in detail of the work of her department. It sets forth the aims of the N. F. M. C., tells of its work and of the advantages of membership of the organization, and then describes the manner and methods of making music grow in a community through holding district contests, unifying the efforts of all musical societies in America through systematized State Federation, developing public school music, junior music clubs, church music, settlement music, etc. There also are special American music chapters, and much information is given concerning the developments of opera and orchestras, young artists' contests, home and group singing, publicity, endowment, musical legislation, etc. The booklet winds up with a full explanation of the constitution and bylaws of the Federation of Music Clubs, and the entire twenty-two pages of contents are full of interest and instruction for all those who concern themselves with the altruistic furtherance of the tonal cause in our American communities. The booklet may be obtained upon application to Mrs. Cecil Frankel, 6220 Yucca street, Los Angeles, Cal.

JULIAN WALKER IN NEED

The following letter has been received and herewith is brought to the attention of the readers of this paper:

Musicians' Club of New York,
 173 Madison Avenue, New York,
 September 8, 1922.

Dear Musical Courier:

You no doubt remember Julian Walker, a prominent baritone prior to 1907, when he was injured by a fall in Washington which resulted in permanent disability and cut short a most promising musical career. As you probably know, he has supported his wife and himself by giving music lessons, but now is very near death.

I feel sure you will make mention of this in your valuable publication for the benefit of his many former friends, associates and admirers.

Cordially yours,
 JOHN M. FULTON, Treasurer.

The MUSICAL COURIER remembers Mr. Walker as a fine artist and one of the most genial and popular gentlemen in the musical profession. Whatever may be done for him by those who read these lines will be more than deserved. Mr. Fulton is ready to accept contributions and forward them promptly.

CINCINNATI

Cincinnati has certainly placed itself on the popular map in the past few seasons with its summer opera.

That the opera is at the Zoo is nothing against it. Indeed, this is very much in line with German procedure, where there is many a zoo that houses (or cages) music of some kind, generally plus beer.

But, with all its delights, music in the German zoo is generally of the popular kind, which, in Germany, means that it is not up to much.

In Cincinnati it is popular in price but not in merit. The prices range from twenty-five cents to a dollar, and the offerings are of such nature and calibre that no beer is needed to wash them down.

Also—and this, to some, may seem important—it is an American undertaking. It is not "civic" opera, managed and produced by foreigners. Not that it is entirely and exclusively American. No prejudice is shown, but everybody has a show.

The public also has a show, and has found the show very much worth while, so much worth while in fact that the Zoo is crowded at every performance.

Performances are given twice a week under the direction of Ralph Lyford, and on Saturday night there is a concert by the Cincinnati Summer Orchestra.

This is not subsidized opera or a rich man's toy. And for these reasons, more than for any artistic reasons, it is of importance.

It is of importance because what has been done in Cincinnati can be done in other cities. With mostly American artists, with an American conductor, with a chorus made up largely from the Cincinnati Conservatory, with a ballet consisting of students from the same institution, an organization has been brought together which gives opera that the public likes.

This is contrary to all belief. It has been said over and over again that Americans would not patronize that sort of opera, that they must have stars, that they must have foreign titles and foreign reputations, that they must have a lot of things that cost money and put opera out of the popular class altogether.

Cincinnati is not the only city that has proved the contrary. There is no grand hullabaloo about it, no blowing of trumpets, no press-agent stuff, no advertising of the greatest on earth, none of the Barnum tent buncum.

We are, therefore, able to get some idea of what the American public likes when not in a state of fever caused by this sort of thing. And the idea we get is that the American public likes opera for itself without any frills.

In no city opera, in no great musical offering of the metropolis, can one form any correct judgment as to the reasons why the people are there. It has been stated with seeming authority that the American people go for every reason under the sun except just plain, ordinary, straight love of music.

The reasons generally alleged are: love of the sensational, the glamour of European triumphs, "going where the crowd goes," "being in the swim"—none of which has anything to do with music or the love of music.

Cincinnati proves the opposite. Only one of the above reasons could possibly be alleged with regard to Cincinnati's Zoo opera, and that is "going where the crowds go." But the crowds go because they like it. It must possess artistic merit, or the crowds would not go, even at twenty-five cents and a dollar. But that is neither here nor there. Seven-dollar foreign star opera also has artistic merit.

What is both here and there, and what gives the Cincinnati success its importance, is the fact that it proves that America likes opera for itself. It would not be surprising if the Cincinnati plan were to be adopted little by little all over the country—only, it will take a local Lyford in each place to make it American.

It was reported last week through the local press that the widow of Sir Henry Irving has been granted a Civil List Pension by the English Government for one hundred pounds a year. This sum hardly seems adequate to maintain a cheap room, to say nothing of food. Perhaps it is intended as an honor conferred upon the widow, but it is rather pitiful when one reflects on the great generosity and prominence of the late Sir Henry Irving.

A REVIEW

Munich, August 26.—Leaving here after two months in Germany and Austria to go back to the New York desk, the principal impression one carries away in regard to musical matters is that "you never can tell." I should say "operatic matters" rather than musical matters, for there has been practically no opportunity to hear absolute music in these two summer months. But, as far as opera goes, it hardly seems as if the general standard of performance was up to that of before-the-war days, which is hardly to be wondered at, considering the present economic conditions. This judgment is founded upon observations made in attending performances at the Munich and Salzburg festivals, which represent about all the German opera there is in mid-summer. There are, of course, certain high-class artists in every cast, but the average among the second part and supporting artists seems lower than it used to be, with the result that the performances seldom show that rounded perfection of ensemble that was formerly the principal characteristic of opera in Germany and Austria.

It is, apparently, the era of new blood which, being new blood, feels that it must manifest itself in new ways. The new stage managers—Mme. Bahr-Mildenberg at the local opera, for instance—do something different just because it is different; Wagner à la Mildenberg often brings a broad grin of amusement to the face. It is the same with scenery and lighting of the operatic stage, especially with the lighting. Here (whose fault it is I do not know) there is an epidemic of darkness on the stage that is appalling. Siegfried, in his bright, sun-lit forest that fairly vibrates with light (listen to it in the orchestra!) goes about in semi-darkness, while the lighting of the glorious, brilliant Festwiese scene at the end of "Die Meistersinger" suggests nothing so much as that the factory chimneys of Fuerth must have been there much earlier than anyone suspects and have dimmed the sun with clouds of good old German brown-coal smoke, than which there is nothing dirtier nor smellier.

On the other hand, Mozart was played at Salzburg without dimming the lights in the auditorium, with a resulting eyestrain that was thoroughly uncomfortable. Certainly the only reason that auditorium lights were not dimmed in Mozart's own day was because it was mechanically impossible to dim them. Tradition is a beautiful thing when it is intelligently followed, but—

However, these are all mechanical matters. There is an earnest effort to improve things and, when the world once more settles down to work after this universal unrest which inevitably follows such a cataclysmic disturbance as the Great War, conditions will doubtless be restored to pre-war standards. Far more interesting was it to observe German psychology as revealed in some new operatic works, and this is where the fact that "you never can tell" was especially manifest.

The Munich Festival was planned to give a general oversight of German opera from Handel to the present day. Unfortunately it included none of the Schreker works, the modern men being represented by Strauss, Hans Pfitzner and Walter Braunfels. Strauss requires no mention in this brief review, since the works presented at Munich date from before the war and have, so to say, already been classified. Pfitzner's "Palestrina," however, is only two or three years old and Braunfels's "Die Voegel" just as recent. What particularly impressed one was the choice of these subjects for operatic treatment. There seems to be nothing "Buehnenmaessig" in them—nothing that suggests their use as material for the stage. It may be my own attitude of mind that is at fault; it may be that the apparent modern German trend is right; it may be that there is something dramatic in a conference of priests ("Palestrina"), in a discussion of political economy ("Die Voegel"), in the presentation of a threadbare sermon in dialogue (Hoffmansthal's "Das Grosse Welttheater," not an opera, but to be included as a spectacle with music); it may be that we shall eventually be satisfied to dispense with action and listen with pleasure to our opera singers conducting interminable dialogues; it may be—but not, at least, until they have learned to make every single word distinctly audible, so that we may appreciate the intelligence and wit of the dialogue, and not until the composers have learned to keep the orchestra quiet enough at all times so that these words can be heard.

There was a striking instance of this here last week. One evening Paul Bender, a fine artist, sang Ochs in "Der Rosenkavalier" and, with Strauss' cunningly arranged orchestration supporting him, one understood practically every word; a day or two later he sang Prometheus in "Die Voegel," and, with the voice part written without regard to human

possibilities and covered every other moment by weighty orchestration, it was quite impossible to gather even the faintest idea of what he had to do with the whole affair. Pfitzner and Braunfels both write their own books and neither one has any particular idea of dramatic technic or values; crafty Strauss has his books written by an experienced dramatist. In actual value, the music of the two former may rank with that of R. S. (I doubt it!) but—at least for the non-German mind—their books are so boring in their entire lack of action, that they destroy whatever interest the music might arouse. This is not merely a personal opinion, for I made it a point to ask all the non-Germans I saw who had seen "Palestrina," and not one had the slightest desire to see it again. "Die Voegel" is better. Aristophanes made a very clever comedy out of "The Birds," but, slowed down by Braunfels' music and his adaptation of the book, what might have been a bright, fantastic musical piece, reduces to nothing but talk, talk, talk. It lacks incident, action, everything that might have saved it, for the idea is capital and the score itself excellently written.

These men are masters of musical technic. Their scores are prepared with a sure hand, as was that new work we heard last winter, "Die Tote Stadt," by Korngold, which, if no operatic masterpiece, at least had a book which did not lack in movement. I am only sorry that there was no opportunity to hear something of Franz Schreker's, the leader of that wing of modern German music which can see no good in the works of Pfitzner. Personally I have heard only one Schreker opera, an early one, which—like "Die Tote Stadt"—impressed one with its cleverness, but seemed a mere product of the brain with no heart in it at all.

But both "Palestrina" and "Die Voegel" have attained to considerable success here in Germany, as already reported in the MUSICAL COURIER, which leads inevitably to the belief that it is a matter of racial temperament. Apparently the German likes to be preached at with the aid of music. Perhaps just the two works considered in this review are extreme examples, attempts, apparently, to make out of opera, at the best a thoroughly artificial form of art, an earnest, serious means of conveying—what shall one say?—culture. It will indeed be interesting to see if they ever come to the stage in countries where German is not the mother language; and, if so, whether or not the general public will accept them as the German public has.

Or has it? Perhaps, after all, it is merely the Pfitzner clique—there is a very strong one—which is forcing "Palestrina" down the German throat. There was suspiciously little applause at the end, whereas, after a favorite work, the Prinzregenten Theater generally rings with long continued hand clapping and shouts of "bravo," notwithstanding the fact that the iron curtain is lowered immediately after the last note is sounded and the artists never appear.

H. O. O.

CADMAN

These letters, which appeared in the London Musical Times on May 1 and June 1, are of interest. Comment upon the absurdities of Mr. Sorabji's observations would be superfluous in view of the fact that he has been answered by a writer of note:

THE BALLAD IN AMERICA

SIR—As I have only just returned to England after four months in the sun, and as I have received no English papers during that time, will you permit me to say a word or two apropos your January "Occasional Notes"?

I am pleased to see that my retort to the egregious Francis Rogers has met other eyes beyond those for which it was intended. Had I thought it would be quoted I would have corrected certain printer's atrocities which make it look as though the writer is as ignorant of the principles of the English language as the sub-editor of an American musical paper—an editor of one once suggested, in the course of a disagreement, that my name was evidence of Teutonic origin!

My version of the Latin tag was *hujus generis omnes*. The epithet applied to "operatic singers" was Simian-brained, not similar-brained, which makes nonsense. I spoke, too, of "Galli-Curois, Tetraxzinis," not of "Galli-Curci's (!) Tetraxzinis." I hasten to exonerate you from any share in these enormities; they are due entirely to the skill of Musical America.

In the same notes you make some observations on the matter of the ballad concert, the lack of which the American writers on music appear to think is a self-evident proof of their country's incalculable superiority to yours. Now, sir, I am not a Briton, and have on plenty of occasions given satisfactory demonstration of the fact that neither am I a rampant Anglophile, but I must confess that impudent nonsense uttered by people who know nothing whatever of what they are talking incenses me as much when it is about yourselves as anything else—all of which is to lead up to the statement which I make calmly, in cold blood, and after careful examination of Musical America and MUSICAL COURIER over four or five years, namely, that in America the things that are here known as ballads have a share in practically every singer's recital program I have seen. Here, by tacit consent, the ballad is relegated to the scullery of the musical edifice—the ballad concert—and gener-

ally kept there. The people who wish to associate with scullions know where to go to find them. Such, however, is the "democracy" of your American "cousins," that they are not revolted by the spectacle of Carrie Jacobs Bond or Charles Wakefield Cadman jostling Bach, Brahms, Schumann, Schubert, to say nothing of Borodin or Rimsky-Korsakoff, Debussy, Gabriel Fauré, Duparc, and the Frenchmen in one and the same program.

Yours, etc.,

KAIKHOSRU SORABJI.

175 Clarence Gate Gardens, N. W., 1, April 17, 1922.

THE BALLAD IN AMERICA

SIR—In his anxiety to lead us to despise the standard of song recitals in the United States, Kaikhosru Sorabji closes his letter (printed in your May issue) with a sentence more hasty than wise. The sneer at Charles Wakefield Cadman as a composer can be due only to ignorance of his works or failure to comprehend them. Cadman is probably the most distinguished American composer since MacDowell, and his works include orchestra, operatic, chamber, vocal and pianoforte music. He has a truly rare gift of melody displayed in his songs, but perhaps Mr. Sorabji, being a modernist, despises anything so weak. Cadman's pianoforte sonata has been received as a finely made work, full of vitality and feeling. Mr. Sorabji also has a pianoforte sonata, and I am waiting for a general verdict for it as good as that received by Cadman's example. With regard to Mr. Sorabji's jibe at American musical journalism, I am afraid this goes further than just musical matters. And he stresses the word "cousins," but he knows that white Americans and white Englishmen are just that, and that their music will draw them closer.

Yours, etc.,

JOHN FIELDER PONTE.

56 Mayall Road, S. E., 24, May 3, 1922.

THE LICENSE

To what has already been said regarding the plan to license New York music teachers, and the appointment by the Mayor of a committee to investigate the matter, need now only be added that announcement is made that there probably will be a public hearing, notice of which will be published in the City Record and the daily press, and any complaints which might be received in the meantime will be turned over to the District Attorney.

As the MUSICAL COURIER has maintained from the beginning, this is a matter which vitally concerns the music teachers of New York, and until they have expressed themselves as in favor or opposed to such legislation it is certainly not for any newspaper to undertake to dictate a policy to them. The MUSICAL COURIER must, however, again repeat its warning that there is danger in such legislation unless it is controlled by the teachers themselves. It is our belief that the agitation has been started by self-seekers who care nothing for the musical profession and still less for those who are being victimized by fakers. The fact that a committee has been appointed, and the high standing and undoubted integrity of the members of this committee, will do much to alleviate fears of unwarranted or hasty action, but there still remains the possibility of the reputable music profession being made the "goat" because of a few black sheep, just as the whole American public was made the "goat" by the anti-Saloon League because of the excesses of a few, and just as the entire theatrical, moving picture and book publishing interests have been threatened by, or subjected to, censorship rulings because of the greed and moral delinquency of the minority.

No legislation, no matter what form it may take, can possibly refuse a license to any of the leading teachers of the city. There is no danger of that. But there is a danger that legislation will prevent these teachers from getting a certain class of pupils, pupils who earn their tuition by teaching, or who expect to take up the profession of teaching in New York, and who may well fear that they will be refused a license.

However honest those who advocate the law may be, and however praiseworthy their intentions, it is utterly impossible for them to guarantee a similar honesty under future city administrations, and the time may come when any teacher or any group or class of teachers may be put out of business by the simple expedient of either refusing them a license, or refusing their pupils licenses. The musicians' union in various localities in the bad old days made it difficult for orchestra players to get jobs simply by withholding their union cards, or by refusing transfers from one local to another; the French Government has recently passed legislation the effect of which will be to throw out of work some three or four hundred American musicians now playing in Paris, though in the legislation the word "American" is not used. These are simply examples of what legislation, licensing and control may do, and are offered for the music teachers' consideration.

The MUSICAL COURIER has no opinion in the matter either for or against the license, but does hold firmly to the opinion that the music teachers of New York should unite and should appoint a responsible committee to follow the progress of events and to protect their own interests. This should not be left to individuals, nor is individual protest likely to carry much weight.

VARIATIONETTES

By the Editor-in-Chief

From J. P. F. comes one of his customary pertinent flings: "I see by the papers that the rare Australian duckbill platypus is dead. One feels that at least it will stay dead, which is more than one can say for certain grand operas which expire and then are hauled out of an honored grave by the Metropolitan and pumped full of air to make a sorry holiday for some conceited singer or conductor."

A contest is held to decide upon the twelve most beautiful women, and not a prima donna appears among the winners. Are press agents losing their skill?

"Movie Fan" writes: "Often when I go to the Opera I am amused at the way the stars rush for the footlights and stick there. They like close-ups, don't they? Well, as far as I am concerned, if I were the director, most of them would be featured in fade-outs."

And speaking of opera, we cannot refrain from wondering what would happen if Harold McCormick were to found an opera company, and daughter Muriel and wife Ganna both wished to sing the same roles?

The Sun of September 6 announces that the Shubert producing firm intends to present shortly a new musical play of early New England, entitled "Springtime of Youth," and adds: "This three act piece has been adapted from the book of those well known New England authorities, Bernhauser and Schanzer, with music by two other Down East representatives, Walter Kollo and Sigmund Romberg." One suspects that the Sun paragraph is wrote sarkastick.

Yesterday we had a visit from the Man-Who-Knows-the-Real-Reason-Why-Geraldine-Farrar-Left-the-Metropolitan, and just now a telephone call came from the Lady-Who-Could-Reveal-the-Name-of-the-Next-Permanent-Conductor-of-the-New-York-Philharmonic-If-She-Wished-To.

Alcohol does not stimulate the vocal cords, says an out of town musical column. Evidently our contemporary never heard a Germania Maennerchor when the beer used to flow unprohibited.

No country, as such, is musical. Some countries simply produce more composers than others. Numerical superiority in the matter of concerts and concert audiences also does not constitute musical supremacy. Often it is a matter of successful advertising. To say that America now is the world's leading music center is merely to emphasize that this country is at present the one to offer the largest financial rewards to artists. In spite of their marvelous ethics, musical artists usually are to be found in the places where they are paid the most money. There is nothing wrong about that. It is good business. Everything else being equal, the artist has a right to make all the money possible. American artists are being told this season by managers and music clubs that they are seeking only "box office attractions." That also is good business, and is very American, but it is not very musical or artistic. Our beloved land must not hope to prove to Europe that we are the most musical country in the world because Oshkosh puts \$31,000 in the box office to hear a fiddler or pianist from Anam, or East Nashville collects \$46,000 to hear a singer from Somaliland. First and foremost, let us have symphony orchestras in every American city of fair size as they have in Austria, Germany, and even Switzerland, and let us have opera houses in the same sort of communities, as they have in Italy, Austria and Germany. After that let us talk about being a musical country.

The oldest inhabitant of Nebraska has died. Doubtless he could recollect when orchestral conductors would rejoice over the numerous recalls for the soloist.

By the way, who remembers when the favorite encore of pianists was Mendelssohn's "Spinning Song" and of violinists, Sarasate's "Zapateado?"

Alexander Lambert tells an arresting anecdote of the time when he occupied a box together with Godowsky and Hofmann at a recital by a pianist whom we shall leave unnamed. During the sonata the

player's memory failed him and he omitted a vital passage in the piece. Hofmann remarked to Godowsky, "He forgot. Terrible, isn't it?" Godowsky replied: "What he didn't forget was even more terrible."

We don't know much about the new school of poets but we wish to say that whenever they flatter us in the attached manner they may get anything they wish into these pages:

130 East 82nd St., New York.
September 2, 1922.

Dear Mr. Liebling:

I am enclosing an offering to be laid at the base of the "Variationettes" column. If it is worthy of gracing that delightful mainstay of the MUSICAL COURIER I shall be very much pleased.

Sincerely yours,
ERMINIE KAHN.

DUET

Like sleek black beasts two pianos crouch;
At each a girl
Strikes with the hammers of her finger tips
And crisp tones swirl.
Olga, in black, shows little gleaming teeth,
Panting and shrill
In close pursuit of thickly clustered notes,
Her dark eyes drill
Into the cage. As tense and tersely poised
Is Marion for the chase;
Alert, her eyes of gray bound 'cross the sheet
At even pace.
Each, with one leap, her final measure gets,
Relaxes, smiles, and smokes long cigarettes.

M. B. H., who attended the season's final Goldman Band concert at Columbia University, reports that the farewell tiers of auditors suggested to him "The Last Rows of Summer."

Each one to his individual worries. Editor Brisbane, of the American, asks people to think about "sun spots, the powerful current of this dynamo, the earth on which we live, the bombardment of our earth by radio-active forces in the sun, mysterious power in radium," etc. The suspicion arises, however, that the conservatory graduate of last summer is thinking, on the other hand, of how in Helvetia he is to get pupils and concert engagements this winter.

The real lost art is that of program making for orchestral concerts. Its last perfect exponent was Theodore Thomas. Nearest to him of present day conductors is Walter Damrosch, with Josef Strinsky a close second. Worst of the lot is Montreux, one length ahead of Bodanzky.

From the Morning Telegraph: "William Fox, the motion picture man, is making a collection of old musical instruments of all sorts. We hope the tuba player in our block will listen to reason."

We are glad to receive the appended letter and also to publish it for the benefit of those whom it ought to help most materially:

San Carlos Grand Opera Company, Aeolian Hall, New York,
September 8, 1922.

Dear Mr. Liebling:

Please accept thanks for the extended editorial in this week's edition of the COURIER announcing the opening of the San Carlo Company's engagement in New York City. Aside from this, to me, very interesting review, the paper this week seemed unusually newsy and replete with information calculated to specially concern your readers at this time of the year.

Considering the volume of material—notice, announcements, pictures, advertisements and the like, to say nothing of the mass of correspondence, personal and otherwise, which I know reaches your desk each week, the writer often wonders how you find time to cope with it all; to separate the grain from the husks and make ready for the publication of that which will most concern your readers—that which is most highly beneficial to them.

Knowing, as I do, how editors, in large measure, must rely upon their correspondents and the press agents for the latest facts and information regarding what is going on in this broad, musical country. I realize how much easier they could make it for the editor, if, in what they prepare for your columns, they would all try to impress the reading public first and somebody else afterwards. It seems to me that all the managers and the important figures in the musical field should see how important this is. They must surely know that a story, or notice is not worth a farthing which the public declines to read, and if your readers get the impression that all musical notices are bound to be poorly done, trivial and uninteresting, they will have a growing suspicion of this class of news. The point I wish to make is that, unless musical news is worth while and is sought for and read by music lovers, we are all wasting our time, both in its preparation and in its publication. It is an absolute waste of space unless the contributions of the musical writers are read by your subscribers and patrons.

A child-like belief seems to prevail in music and dramatic circles as well, that any notice published need not be especially important, nor diverting, nor newsy, and that the

public read eagerly every possible item relating to, say, operatic and dramatic principals, regardless of its quality. There could be no greater mistake. Anyone conversant with present-day journalism knows that many stories sent to the papers, and in fact publications of all kinds, are extremely trivial in character, and, if printed, must merely serve to alienate the interest of the readers you are all trying to reach. This, in my opinion, means a prodigious waste of personal effort and of newspaper space and merely defeats the ends desired.

I recall your asking me upon one occasion what was the secret of the success of the publicity department of the San Carlo Company, and how it was that the organization has found such a welcome in the great newspaper offices of the country. In this connection I may add that it has always been the writer's aim to represent his organization for just what it was, no more, no less; keeping free from all desire to jam into the newspapers ineffective and uninteresting material. Trying to please some employer or some principal, instead of trying to please the public, is, in the writer's judgment, the worst possible policy.

I believe that if this spirit and understanding prevailed more generally among press agents and news contributors, your task as editor of a great musical journal would prove more of a joy, and its vast detail greatly lessened.

Yours very truly,
(signed) CHARLES R. BAKER.

The German Government tells persons in that country how much they may eat but does not put any limit on the amount of music they may hear, which on the whole is a good sign.

In the Pacific Coast Musical Review one reads about Elly Ney, "the great French pianist," but there was no mention of John McCormack, "the great Russian tenor."

Margarete Heilmann writes under date of August 26, from Berlin: "In the MUSICAL COURIER of July 27, which I read with great interest, I found the following lines in 'Variationettes':

Berlin automobiles use horns that sound triads and the traffic policemen blow small trumpets as signals. A listening musical car sometimes hears snatches of familiar motifs, with melody and accompaniment.

"The paragraph attracted my attention because I had treated the same subject in a little essay called 'Melodien des Alltags' which appeared in a Berlin paper, Die Zeit, about the middle of June. I inclose herewith the article in question," etc.

On another page is a picture of Marguerite Namara, very gifted opera and recital singer, which will surprise even her closest friends in this country, for the photograph shows the cantatrice as a painter in Normandy (Vezillon Les Andelys) doing the portrait of a peasant woman, and pursuing her brush work under the supervision of Claude Monet and Harry Lachman. Mme. Namara never had done any painting until this summer, but now is making rapid strides in the art, both Monet and Lachman asserting that she has a decided talent which should be developed strongly. The singer herself is deeply interested in her new pastime and intends to have a London exhibition of her canvases when she goes to England for her concert tour in February, following her regular American season of touring. Mme. Namara writes: "I am busy about two hours a day with my voice and with learning new songs. I run back and forth between England and this place, for concerts and making records. Otherwise I paint and try to live like a vegetable. This is the life. I've never before given myself a real vacation and it is doing me a world of good. No telephones ringing, nobody to powder the old nose for, or rouge the lips. Just to go about 'as is,' in old loose clothing, is close to being in paradise. . . . The old woman in the picture is a picturesque character here in Les Andelys. I have made great friends with Claude Monet, the old master, last of the impressionists, who is living here in Normandy near where I am staying. He's enthusiastic about my painting and simply loves hearing me sing. What a man he is, eighty-two years old, full of pep, paints every day, rises at 6 a. m. He had a piano brought to his studio from the next town, just to be there for me that day to sing for him. We call back and forth on each other and I am told I am most fortunate, for he never sees anybody, and is called a 'sauvage.' People are afraid of him. But we get along like children together. He jokes with me and we talk and play as though we had always been together. Every one around here in the artist colony is jealous of me. He sings the aria from 'Barbiere' and I play it for him. You should hear the voice, fresh and strong and quite a lovely tone. His brain is simply too marvelous. Can you imagine you or me at his age? The secret is country life, quiet, no disturbances, regular hours. He is very rich and has the most beautiful gardens." . . .

Now we all know what is the matter with this country musically and otherwise, for Rudyard Kipling has said that America has no soul. Mr. Kipling

is the gentleman, you will remember, who indited (or indicted?) a poem about a celebrated lady whom he described as being a rag, a bone, etc., but his real fame started when his piece, "Fuzzy Wuzzy," began to be sung at recitals by Reinald Werrenrath.

H. I. Phillips suggests in the New York Globe that when this city has its next Music Week, the sponsors be sure not to overlook these possibilities: Recital by Girl Wonders who have been taking lessons two years and have mastered "Hearts and Flowers" with one finger. Recital by boy prodigies who wish to follow in the footsteps of Paderewski, but who will finish as plumbers' assistants. Baby Hour. During this hour nurses will hold baby on the piano bench and let the kid whang at the keys to its heart's delight. Jazz selections by Older Sisters who have been at work all day and who are trying to pick out by ear some new numbers they heard the office boy whistle. Violin lessons in all parts of city. Demonstration by 20,000 automobilists that their brakes need oiling. Grand Symphony concert by flat-wheeled surface cars. Competition between chauffeurs and owners to prove who has the loudest automobile horn in the city. Back firing by motor trucks. Amateur "cello players" exhibition. Vocalizing by 100,000 young women in all parts of New York, who firmly believe they have a future in grand opera. Voice throwing by vegetable venders, umbrella menders, newsboys, icemen and old clothes vocalists. Attempts in 200,000 homes to see how long one needle can be made to play one and the same record without causing riot, revolution or carnage. Saxophone practice by 350,000 goofs who have saved enough coupons to get a terrible instrument and who are trying to find out what kind of tobacco to use in a saxophone and which end to inhale through. Exhibition of 400,000 boys who got drums for Christmas and who want to grow up and become snare drummers in theaters. Hymns of hate by budding cornetists. Imitations of Al Jolson singing a Mammy number by 267,000 amateurs, who have never heard him. Whistling solos by colored janitors. Recital by all male tenors who never have been able to get an engagement. Grand closing chorus by entire ensemble.

An interesting and characteristic letter is received from Pasquale Amato, former baritone hero at the Metropolitan. He writes from Italy, August 24:

My dear Sir:

Since I left New York in Mai, 1921, many things have been said and written about what I was doing.

It is time that I come out of my silence and state that all the reports about my retirement from the stage are false.

I decided to take a long rest on account of the poor conditions of my general health. I could have come in New York last winter. I was offered to sing in Florence, Milan, Paris, Trieste, and lately at the open air performances in Verona, but I thought that I should not, and am enjoying a wonderful time—fishing, hunting and traveling on my new Wonderful Lancia at a speed that would give credit at any good racer.

About my voice. Well, I am happy to say to all my dear American friends that they will see and hear me in the best conditions very soon—sooner than can be imagined by the Singer's Undertakers.

Do you remember poor, dear Caruso on 1910, and Dear little Bori in 1917? As Americans say: "Tha's all." Bye and Bye.

Kindest personal regards to you. Will you forgive me for my poor English?

Forgive you, Amato? We thank you.

Please smile at this column for in his latest book, "And Even Now," Max Beerbohm writes: "There is no dignity in laughter; there is much of it in smiles. Laughter is but a joyous surrender, smiles give token of mature criticism. It may be that in the early ages of this world there was far more laughter than is to be heard now, and that aeons hence laughter will be obsolete and smiles universal—every one, always, mildly, slightly smiling."

Something akin to what is being done for food ought to be arranged for music. One should know how many tonal vitamins and calories to take in order to insure the full artistic assimilation and nourishment.

Paragraphers do not vary much in their methods. Just after having written a certain item further forward on this page, we pick up the Morning Telegraph of August 11 and read: "If Muriel and Ganna appear on the same bill Harold's work as arbitrator is already cut out, probably."

Mme. Tetrassini, according to London reports, has discovered Attilia Baggiani, a tenor, whom she

will make into a "second Caruso." Why not a first Baggiani?

A new book on the life of Palestrina and a new book on the life and career of Man-o'-War, the celebrated racehorse, are being issued at about the same time. Nevertheless, we shall not write the paragraph which you expected.

At the new opera house in Rome (Teatro Italiano della Novita), opening in November, the plan is to perform during its first season no fewer than thirty modern operas which have not been staged before. Why doesn't the Metropolitan do as the Romans do?

Marie Rappold's landlord wishes to dispossess her because, as he says, she gives late parties at her studio and the singing is disturbing. Strange! We attended some of the parties in question and we have a distinct recollection that most of the guests said over and over again, "That's good."

An article in the Times of last Sunday was entitled "Best and Worst Paying Professions." Fortunately for us writers on music no mention was made of us—or—is ours no profession at all?

LEONARD LIEBLING.

DIG!

A correspondent writes: "I am a vocal student and desire to enter the concert field. Would you please inform me as to what amount of study and how far advanced I should be before taking up concert work?"

This man does not want a thing. He limits his request to the small matter of being informed what amount of study is necessary to succeed on the concert stage. As if anybody could tell him that! We thank him for his exalted opinion of our editorial prescience, but really, you know, there are limits. Ask Sir Arthur.

And, please, what does he mean by asking how far advanced he should be before taking up concert work? Is going into concert work a sort of promotion, like getting boosted a grade at school?

What sort of a teacher must this man have? In whose hands did he place himself to receive these strange impressions of the musical profession? And does he not own a phonograph? And has he never taken the trouble to ask himself how his performance compares with that of the artists whose voices are reproduced on the records.

Or is he just stupid, or ignorant?

The trouble, and the tragedy, is that there is not just one of him. There are thousands. Their name is legion.

Career, indeed! How can one select a career? The career does the selecting, all that the selected can do is to help it along. A career is born, not made. Many an artist is born, no doubt, and never knows it or, knowing it, prefers to remain in the ranks of the amateurs. But never yet was an artist made. We cannot, unfortunately, find gold simply by digging. If the gold is not there we might dig through to the other side of the earth and not get a grain.

"How far advanced should I be before taking up concert work?" asks our correspondent. How deep must I dig before beginning to sell gold? That question is absolutely absurd, is it not? Well, the other question is just as absurd.

If you think there are signs of gold, dig until you either find it or become convinced that there is none. If you think you have a voice, musical talent, taste, etc., all of which enter into the making of a successful career on the concert stage, work until you get this gold out of yourself, or until you are sure you were mistaken.

There is one fortunate thing about art, as about gold: no deception is possible. You either have it, or you haven't. The only way to find out is to work. Dig!

SOME MANAGERS

Artists complain about managers and managers complain about artists. The fault seems to be on both sides. Some managers do not appreciate the importance of keeping their office running through the summer time. A certain manager's office had all of its people away at once, and when information about one of their artists was desired there was no one in the office who could give an intelligent answer to the question. It is needless to say that this office lost a chance to book some dates. There is a saying that there is nothing that succeeds like success! But a little success seems to have turned the heads of some musical managers and then they wonder why they have a bad season.

RELIGION AND EDUCATION

An ill-advised or premature statement by somebody at Harvard University seems to have started a Jew controversy of which no one can at present foresee the end. President Lowell, in his correspondence with Mr. Benesch, a Harvard alumnus, expressed the thought that the problem would be better met by discussion than by merely ignoring it or by trying to pretend that it did not exist.

Of course it exists, although why it should be considered to be a problem to be solved by the Gentiles is hardly clear. An institution of learning is certainly intended for everybody who is able to matriculate and keep up with the classes, and if Jewish students are persecuted or isolated that is their lookout. It is clearly up to them to make themselves popular with their fellow students, but if they fail to do so, that is no reason for making a restrictive rule against their entrance into the college.

This matter has already been talked of in conservatories and other musical organizations, and the reasonable point of view is just exactly what it should be in universities and schools. The Jew should be treated like anybody else. As an actual matter of fact, in music he generally is. His talent is so evident, and his persistence and desire for achievement so great, that he frequently takes a high standing in the profession.

One point in the controversy seems to have been persistently overlooked. That is, the fact that Jewish segregation is voluntary and self-imposed. It is not that the Gentile does not care to associate with the Jew but just the contrary, the Jew is opposed to too close association with the Gentile. There is no more clannish race in the world, and many of them—probably a large majority—have not a drop of any but pure Oriental blood in their veins. As some one has said, in the melting-pot of America the Jews refuse to melt. All of the other European nationalities rapidly lose their individual characteristics and language, and their parentage becomes unrecognizable through intermarriage. Most of us Americans are of the Heinz brand—fifty-seven varieties—except the Jews, who do not mix.

But wherein lies the problem except for the Jews themselves? So long as they persist in their traditional clannishness and segregation, occasional opposition is bound to arise. Opposition will always arise in America against any group—Irish, German, Scandinavian, the Ku Klux Klan, the labor unions, certain Catholics, the aristocracy, etc., etc., if they refuse to be one with the rest of us, to speak our language and our language only, to adopt our ideals and aims, to work for the general benefit of the whole and not some particular part of the whole.

It is certainly not a fact that there is any general, nation-wide, opposition to the Jews as individuals. They are successful as concert performers, as private teachers and teachers in schools, as conductors, lecturers and managers. Even the efforts of composers like Bloch and Saminsky to produce a national Hebrew music arouses interest among Gentile music lovers.

That is clear, and apparently undeniable. But it is also clear and also apparently undeniable that if the Jews wish to avoid such controversy as has now arisen at Harvard they will have first to abandon their ideal of segregation and become really one with American unity.

GOLDMAN'S ACHIEVEMENT

The concerts given by Edwin Franko Goldman and his fine band, which just closed its fifth successive season on the Green at Columbia University, has made a new record in the metropolis in regard to length of season and average attendance. From June 12 to September 8 sixty concerts were given, forty-four at Columbia University and sixteen in the various parks and institutions of Greater New York. When one considers that the Goldman Band has played before approximately one million people during the past summer, and this mainly before real music lovers, one realizes that Mr. Goldman's work has found appreciation. Five years ago, when Edwin Franko Goldman expressed his views and plans to a representative of the MUSICAL COURIER, a doubt existed whether Mr. Goldman's gigantic idea could be successfully carried out as originally planned. However, his success has been fully demonstrated. From an educational standpoint Mr. Goldman has likewise established a precedent, inasmuch as he featured many works by the old classic masters never before attempted by any other band. Mr. Goldman, who charmed and surprised his many friends and admirers by his musicianship, has established for himself an enviable reputation. His work is worthy of being imitated by young musicians in all parts of the world.

ZURO OPERA COMPANY OPENS IN BROOKLYN

(Continued from page 5)

vonia, Grace Bowman, Miriam Lax; (mezzo-sopranos) Dorothy Pilzer, Susan Ida Clough, Beatrice Wightwick, Marguerita Sylva, Elinor Marlo, Inga Wank; (tenors) Leonardo del Credo, Ruggiero Baldrich, Ralph Errolle, Giovanni Diaz, Ugo Baldi; (baritones) Richard

standard for himself to follow during his two weeks' season. Marguerita Sylva had originally been announced to appear in the title role, but was unable to do so owing to a slow recovery from a slight operation which she underwent a few weeks ago, and Alice Gentle was the heroine of the evening.

THE PERFORMANCE.

There are today three American singers who can do justice to both the singing and acting called for by the role of Carmen—Florence Easton, Marguerita Sylva and

recipient of enthusiastic applause at the end of every act and compelled to take several curtain calls alone. Lucy Gates was a thoroughly satisfactory Micaela, charming in appearance, acting with discretion and surety and singing the particularly lyric measures of the role with compelling beauty of tone. A special round of applause was her's after the famous aria in the third act.

Interest in the masculine portion of the cast centered in the American operatic debut of Leonardo del Credo, a young tenor with an agreeable voice, especially strong and



HUGO RIESENFELD,
guest conductor.

Bonelli, Augusto Ordonez, Giuseppe Interrante, Vita Moscato, Robert Ringling, Dalla Molle; (bassos) Lorenzo Bozzino, Fausto Bozza and Fred Patton. Mr. Patton's appearance with the company will be his debut in opera, and Robert Ringling, baritone, will also make his first operatic appearance at these performances.

"CARMEN."

The performance of "Carmen" Monday evening of this week was excellent indeed, and in it Mr. Zuro set a high



LUCY GATES
who was heard as Micaela.

Alice Gentle—and the Zuro Company is fortunate enough to number two of them among its principals. Marguerita Sylva was to have sung at the opening performance last evening, but she had not recovered from her recent slight operation sufficiently to do so, although she sat in a box looking as radiant as ever and threw a bouquet of roses at Miss Gentle. The latter is absolutely adapted in appearance and temperament for the part of Carmen. She plays it with refreshing vigor and directness and with a feeling for the nice points that is notable. Vocally she was in the best of form. Her voice sounded fresh and full, was equal to every demand put upon it and has entirely lost the vibrato which occasionally marred its quality when she sang at the Metropolitan. The evening was without exaggeration a triumph for Miss Gentle. She was the



ALICE GENTLE
who sang the role of Carmen.

virile in the upper register and excellently produced throughout. Mr. del Credo was frightfully nervous, which led him frequently to commit musical mistakes, but on the whole he made a thoroughly satisfactory impression and promises to be a valuable member of the company.

Escamillo was entrusted to Giuseppe Interrante. Although his voice was rather light for the role, he sang and acted with spirit and finish. Lorenzo Bazzano was the Zuniga, making a more comic figure of the good captain than usual. The fresh, young voices of Carolyn Andrews and Elinor Marlo (Frasquita and Mercedes), were heard to special advantage in the quintet and in the card scene.

All in all the performance was an excellent one. The chorus reflected credit upon its drillmaster, singing so well as to gain special applause for itself on one or two occasions and the orchestra was entirely satisfactory. Josiah Zuro had his forces thoroughly in hand, both in the pit and on the stage, and gave a spirited reading of the score throughout. He especially showed his surety and experience by saving the situation on one or two occasions when Don Jose neglected to follow the dictates of composer Bizet. There was an audience present much larger than one could reasonably expect on one of the hottest nights of the season, an audience that evidently enjoyed the performance thoroughly and was liberal in its applause, especially for Miss Gentle. Mr. Zuro may well be satisfied with the "take-off" of his new venture.

Harold Land Busy

Harold Land, baritone, has returned from Stockbridge, Mass., and will be at the Lake Placid Club until September 24, after which he will fill an engagement in New York September 26. He is to be at the Pittsfield (Mass.) Festival on September 28, 29 and 30. October 5 he will be heard in recital at the residence of Mrs. Benjamin Nicoll, Morristown, N. J., and on the evening of October 6 he will sing at Grace Church chapel, New York City; October 8, at Montclair, N. J., and on October 13 at Stamford, Conn.

Herbert McAhane, of Lincoln, Praised

Herbert McAhane, of Lincoln, Neb., was heard by New York critics and warmly praised for his proficient technique and musical spirit. He has studied seriously, and as he is gifted with warm temperament and intellectuality, his playing is altogether unusual. It is understood that he has been offered a connection with a leading photoplay theater of the metropolis.

John Charles Thomas' Recital October 15

John Charles Thomas will give his first recital of the season at Aeolian Hall on Sunday afternoon, October 15. Heretofore Mr. Thomas has been associated with operetta, where his time was divided between singing and acting. Now, after three years of persistent persuasion by R. E. Johnston, he will concertize.

Milligan Directs Performance of "Iphigenia in Aulis"

An open air performance of Gluck's "Iphigenia in Aulis" was given by the girls at Camp Yokum, Beckett, Mass., recently. Harold Milligan, pianist, organist and composer, was the musical director and conductor.

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HAROLD McCORMICK AND HIS NEW WIFE, GANNA WALSKA.
The first photograph of the newlyweds, taken by the MUSICAL COURIER's representative at Salzburg, Austria, on August 16. (Photo © by the MUSICAL COURIER.)

THE WELSH EISTEDDFOD

(Continued from page 9)

under the presidencies of the Rev. Parry Williams, Mald, and the Lord Bishop of St. David's respectively, were devoted to the singing of adults. During the evening an address was delivered by John James (Miners' agent), on Tanymarian, one of the greatest pioneers of Welsh music, and especially of sacred music, of the last century.

Ammanford had almost resumed its normal aspect on Saturday morning, most of the thousands of visitors having left for home on Friday evening or early on Saturday morning. The weather was wretched on Saturday, and naturally this had an adverse effect on the attendance at the "Gymnfa Ganu."

As a whole, however, this National Eisteddfod was undoubtedly, from all points of view, the most successful ever held. While vocal music was seen to be progressing, the greatest strides were observed on the instrumental side. This was the particularly encouraging feature of the festival, for Wales has always been seriously handicapped through the want of good orchestras. Once its orchestral music is on a par with its choral development, Wales will be undisputed as one of the great musical communities of the world.

OLIVER PUGHE-JONES.

Many Re-engagements for Edward Johnson

Edward Johnson, who is one of the notable acquisitions that Gatti-Casazza has engaged for next winter's Metropolitan Opera House season, will make a concert tour during October prior to commencing his engagement on Broadway. His tour will open in Grand Rapids, Mich., which will be his third appearance in that city within a period of two years. He will also be heard again in Cleveland, which is his fourth engagement in that city within three years. Some of his other engagements include the Blackstone Musicales in Chicago; Knoxville, Tenn.; Winnipeg, Man.; Fargo and Grand Forks, N. D. (the latter being an immediate re-engagement after his appearance in that city last May), Oshkosh, and Kenosha, Wis.

Laros Gives Fine Recital in Portland

Earle Laros, the pianist, gave a thoroughly enjoyable recital on August 21 before a very large audience in the Masonic Hall, Portland, Me. The pianist, who is summering there, offered his services for the benefit of the Free Library. An attractive program was given and there was hearty applause. His playing of numbers by Schubert-Liszt and Chopin and his own gavotte and prelude were especially well received. Mr. Laros has unusual musicianship and a brilliant technic that is noted for clarity and expressive tonal beauty.

Klibansky Masterclasses in Memphis, Tenn.

Sergei Klibansky, the vocal instructor of New York, has signed a contract to hold master classes at the Theodor Bohlmann School of Music in Memphis, Tenn., starting September 11. Mr. Klibansky has just finished one of his most successful seasons in Seattle, Wash., at the Cornish School, where he has been engaged to return for the summer of 1923. He will reopen his New York studios the middle of October.

Big Season Ahead for Sorrentino

Tenor Umberto Sorrentino is looking forward to a very busy season of concert work, for he will begin his recitals very shortly and is booked solidly until January, 1923, after which he will take a short vacation and then continue his recitals until the middle of June. Mr. Sorrentino intends to specialize in Russian songs in addition to his usual repertory of operatic arias and ballads and songs in French, English, etc.

Bori a Star at Maine Festival

Lucrezia Bori, who has spent the summer in Italy, will return here late in September to make a concert tour prior to commencing her engagement at the Metropolitan Opera House. She will be one of the stars at the Maine Music

Festival, singing in both Bangor and Portland. Other engagements booked for her are in Washington (D. C.), Toledo, Detroit, Dayton, Cleveland, Kansas City (Mo.), Denver and St. Paul.

Marie Zendt Sings Beatrice Scott Songs

Being popular means keeping everlastingly at work. Marie Sidenius Zendt finds. All through August she has filled engagements, the last two being at Mooseheart, when she sang the "Inflammatus," with a chorus of 1,000 voices, on August 25, and for the Daily News radio on August 29. On the latter occasion she sang two charming songs by Beatrice Macgowan Scott—"Wood Song" and "Joy."

Mrs. Zendt also used those songs on the program she gave at the Oak Park Club Sunday afternoon, September 3.

Thorner Loses Applicant List

William Thorner, the New York vocal teacher and coach, informs the MUSICAL COURIER that he has lost the list of names of those who applied for study with him. He especially asks that these persons write to him again at his New York address, 209 West Seventy-ninth street.

Muzio to Sing at Paris Opera

Word has just been received that Claudia Muzio has been engaged for three special performances of "Aida" to be given during October at the Paris Opera.

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OPERA SEASON AT THE COLON IN BUENOS AIRES COMES TO BRILLIANT CLOSE

Zandonai's "Julietta y Romeo" Wins Critics' Praise—Mocchi's Speech Avoids Scandal When Fleta Is Too Ill to Appear
—"Götterdämmerung" the Final Offering—Mocchi, Separating from His Partner, Da Rosa, Now in Supreme Command—Trouble with Municipality Ended

Buenos Aires, August 11.—Finally the much discussed composition of Zandonai has reached the Colon with all its brilliance, and in effect it was a real success for the composer of "Julietta y Romeo."

It was a pity that Zandonai should have chosen the Italian poet, Arturo Rossato, to furnish him with the necessary inspiration to compose his work of art. The curtain is not raised for very long ere one notices the failings of the libretto. The love drama of "Romeo and Juliet" differs considerably from the wonderful conception of Shakespeare, and we find in Zandonai's opera that Romeo is already married to Juliet; but this would perhaps be the least surprising and shocking to one's feelings if it were not for the violent language one is continually treated to by the Capulets and the Montagues. The whole love story has been completely disfigured and made grotesque by Zandonai. The verses become ludicrously silly and stupid in their long, drawn out morbidness. In particular Romeo's death beside the dead Juliet is devoid of all feeling and romanticism.

Despite the shortcomings of the libretto, Zandonai did not allow his beautiful composition to suffer in the slightest degree, and his music was beautiful. It was passionate and full of color and undoubtedly proved to be one of the most interesting and complete works of the modern Italian school.

The cast was the same, with the exception of a few minor parts, as when the opera had its premiere at the Constanzi Theater in Rome a short time ago. The chief praise goes to the charming Julieta of Dalla Rizza, who put much feeling into her part. Her singing was again of the best and her beautiful soprano rang out superbly well with its fine, warm timbre.

The Romeo of Fleta, who came back after a long illness, was also excellent, and, although his singing was not always of the best that he has accustomed us to hear from him, he made a splendid Romeo, both vocally and histrionically. Montecarlo, as Tebaldo, gave some excellent singing and acting, and it was a pleasure to listen to his well trained baritone voice.

The mise en scene was sumptuous indeed and quite bewildered the eye with its magnificence. Maestro Belleza managed to produce all the beauty of the score with his usual deep understanding. The applause was long and sustained at the end of each act, and it is quite certain that Zandonai has had a great success with his latest composition at the Colon.

AN ARGENTINE COMPOSER'S WORK SUCCESSFUL.

It was Mocchi's promise to present two Argentine operas during his present season, and the operas he decided to present to the Colon public were Gaito's "Flor de Nieve" and Gilardi's "Ilce," but the latter opera was withdrawn from the repertory at the composer's own request, and thus the young Argentine composer, Constantino Gaito, was to have the sole honor of representing his nation on the boards of the Colon this year. Gaito, the son of a once famous Italian violinist, who came to settle down for good in the Argentine capital, was for a considerable time a good instrumentalist in various musical institutions in his own city before he set out to Milan and there followed a course at the conservatory. He has already had the great fortune of having had his first composition "Cayo Petronio," staged at the Colon in a previous season, which met with a considerable amount of success among his compatriots.

The weakest spot in "Flor de Nieve" is the uninteresting plot and the poor libretto. The music is interesting and contains many excellent passages in the score.

The story deals with a simple little episode of country folk who are busy with the harvest when a band of gypsies arrive on the scene among which there is a beautiful little girl that can dance wonderfully—Maritza (Flor de Nieve). The son, Pedro of the peasants, falls in love with this little dancer and arranges to buy her from the gypsies and flee with her; but when they leave a storm arises and the rain spoils the whole harvest, which the gypsies allege has been brought on by the Flor de Nieve, whereupon the infuriated peasants chase after Maritza and stone her to death, and the opera ends with Flor de Nieve dying in the arms of Pedro.

Gaito, with his one act opera, has managed to compose some fine moments, passionate and laden with fiery exuberance and sweet lyricism. He is young yet and his work gives promise for greater compositions in years to come.

The singing section was again admirably represented and Nieto, as Flor de Nieve, was excellent vocally and acted the part with consummate understanding and feeling. She

sang particularly well the long duo with Pedro (Fleta), which aroused storms of applause from the public. Fleta, as Pedro, sang very beautifully and seemed to have completely recovered from his recent illness, which has kept him for so long from appearing. Parvis had a very small part but made the best of it vocally and histrionically. Belleza again was at the helm and brought out all the fine points of the score to the entire satisfaction of the public and obviously as well to the composer who was present and was seen to thank Belleza publicly for his fine effort. The mise en scene was very good, and nothing was spared to produce the national work in as worthy a fashion as possible.

MOCCHI'S ELOQUENCE AS A SPEECHMAKER AVOIDS A SCANDAL AT THE COLON.

To complete the evening of the premiere of the Argentine one-act opera, "Flor de Nieve," Mascagni's "Cavalleria Rusticana" had been billed with the popular tenor, Fleta,



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as Turiddu; but this tenor's actuation in the first part of the evening rather tired his voice, according to this artist's statement made to Mocchi, and Fleta pleaded ill health; he thus refused to sing Turiddu on this occasion. Despite the pressing requests of Mocchi, Fleta could not be persuaded to sing that night, and so during the long, in fact too long, interval that ensued after "Flor de Nieve," the conventional blue slip was handed round announcing that owing to the ill health of Fleta, the management proposed to give the intermezzo of "Cavalleria Rusticana," and the fourth act of "La Favorita." Hereupon pandemonium reigned in the theater, the deafening noise and the shouts of disapproval from the upper parts of the house were such that finally Mocchi appeared on the stage and in well chosen words managed to appease the unruly crowd by announcing to them that he had managed to persuade Fleta to sing and that the program would be given as billed by the management. The applause was general and Mocchi walked off the stage more flattered than even the late Caruso could have been after a success when his voice was in its prime.

"L'ELIXIR D'AMORE" AFTER FIVE YEARS' ABSENCE.

Donizetti's charming comedy, after five years' absence from the Colon, returned with all its gaiety and mirth. Although the music can hardly have any pretensions alongside the more modern and advanced compositions produced this year at the Colon, it nevertheless pleased with its simplicity.

The singing was of the best and Hidalgo charmed with her polished style and her temperament. Lazaro was much applauded and his singing of the famous aria, "Furtiva



ETHEL GROW,
snapped at her Lake George cottage,
after a climb on South Mountain.

lagrima," gave vent to thunderous applause which compelled the artist to repeat the aria.

The orchestra, under the direction of Santini, played the simple music correctly and the opera as a whole was again well received by the public.

THE SEASON CLOSES.

On August 8 the brilliant grand opera season at the Colon Theater closed with an excellent performance of "Götterdämmerung." The season was opened with "Parsifal" and was closed with another Wagnerian work. In all it lasted exactly seventy-seven days, in which 106 performances were given consisting of a repertory of twenty-five operas, on an average of ten performances per week. From this it will be gathered that some of the Mocchi company were very hard worked; in fact, some of the singers could not keep the pace with Mocchi and were sick on many occasions.

It is without doubt that the German section was the most successful this year, and the thoroughness and artistic understanding of the German artists formed indisputably the clou of the season. They are returning next year, but in reinforced numbers, as Wagner has held the sway completely this season with the excellent Trilogy and "Parsifal" performances, and, in fact, it is quite safe to say that Mocchi has completely changed the taste of opera goers in this time this year.

The company has gone off to Rosario, where it will give three or four performances and then will cross over to Montevideo, where it has a contract for four performances as well, whence it will proceed to Rio de Janeiro, where it will give an extended season in honor of the centenary celebrations of the Brazilian Republic.

Coinciding with the closing of the season at the Colon, Mocchi has separated from his business partner, da Rosa, and now Mocchi is in supreme command of the destinies of the Argentine capital as far as music is concerned.

Mocchi is a keen and astute business man and it is with great pleasure that everyone received the good news that Mocchi had solved the trouble with the Municipality which had been pending for so many months; which, by the way, was one of the chief reasons why Bonetti had to close down last year before time.

K. H. STOTTNER.

George Reimherr Sings at Sea Cliff

George Reimherr, tenor, assisted by Lawrence Schaffler, pianist, was heard in an enjoyable recital at the Town Hall, Sea Cliff, L. I., on Wednesday evening, August 16. Mr. Reimherr rendered three groups of songs and was obliged to give additional numbers, so delighted was his audience. Mr. Schaffler furnished sympathetic accompaniments and there were also two piano solos played on the Ampico-in-the-Knabe by Mischa Levitzki and Rachmaninoff.



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Activities at the Cornish School

There have been a number of excellent recitals lately at the Cornish School in Seattle, Wash., of which Nellie C. Cornish is the director. On August 21 Edouard Potjes, Belgian pianist, was heard in his first recital, and the following week Lois Adler was heard in a piano recital. Miss Adler is one of Chicago's well known pianists and will be



AT AMERICAN LAKE.

Eugene Field Musser, Nellie C. Cornish, Sergei Klibansky and Lois Adler at the country home of Mrs. Martin at American Lake.

a member of the faculty of that institution next season. The students of Sergei Klibansky, who has been teaching a summer master class at the Cornish School, were heard in a recital on August 31. September 5 Ernest Worth was scheduled to give a concert, assisted by Elizabeth Choate, who won the violin scholarship in the summer school under Maurice Leplat, and Miss Linrud, the latter a harp pupil of Annie Louise David, who had great success at the Cornish School this summer.

Phyllis Blake, a prominent graduate last April from the school of spoken word, and who played in the Sam Hume productions this summer, was sent to take an important part in the production of "A Midsummer Night's Dream" at the Greek Theater in Berkeley.

Polly Emery, a young university girl who won the scholarship under Rudolph Schaeffer in the School of Design, was given another scholarship in the San Francisco School of Fine Arts, and returned to that city with Mr. Schaeffer.

Hadley Closes Season at Fairmount Park

On the evening of August 27, Henry Hadley closed a two weeks' engagement as conductor of the Fairmount Park Orchestra. According to the Philadelphia Evening Public Ledger, Mr. Hadley had remarkable success with the concerts and his triumph amply vindicated the judgment of Manager Mattson in engaging a conductor of the high standing of Mr. Hadley for the Park concerts. The critic of that paper further stated that "His programs have been exceedingly well selected and splendidly conducted as is only to be expected from a musician of his qualifications. The hearty co-operation of the members of the orchestra and the cordial response of the audiences have alike been a striking testimonial not only to the high musicianship, but also to the personality of America's leading native-born composer and conductor today."

Inez Barbour was the soloist at the closing concert, and scored a decided success in "Dich theure Halle" from "Tannhauser" and Agathe's air from "Der Freischütz." Needless to say, the sterling artist was encored in both cases, and for her added numbers she chose Brahms' "Ständchen," the orchestration being by Mr. Hadley, and an effective song, also by the American composer.

A. Russ Patterson in Larger Studios

A. Russ Patterson, New York vocal teacher, has, owing to the large increase in his clientele, purchased a very handsome residence at 326 West Seventy-sixth street, near Riverside Drive, where he and his associate teachers will begin the new season on September 18. Every advantage will be given to the student, including fundamental tone production, coaching in repertory, study in foreign languages and opera classes, and there will be weekly recitals or parts from various operas in costume given by the Patterson students.

As usual, Mr. Patterson's artists are still filling summer engagements with success. On September 19, five of his pupils will sing in Central Park at a concert under Municipal auspices. September 28, Idelle Patterson will appear as soloist with the Police Band in Prospect Park, while on September 27 a number of pupils will sing for the radio at Newark.

Carolyn Krooks gave a delightful concert at Butts Hotel, East Wyndham, N. Y., on August 20. Janet Watts has been engaged as soloist at Calvary M. E. Church, New York.

Annie Louise David Enthuses Over Seattle

Annie Louise David has finished her summer classes at the Cornish School in Seattle, Wash., and says that she cannot say enough in praise of the school and the wonderful work that Nellie Cornish, the director, is doing for Seattle. Miss David adds that the city may well be proud of such an institution and that the guest teachers have an excellent opportunity to observe the methods and seriousness of their work.

On August 29 Sergei Klibansky and Miss David gave a recital at the Country Club of Seattle. A dinner was given for Miss David on August 25 at the College Club and one at the Sunset Club three days later, while another was held at the Rainier Club on September 2.

Miss David is at present in San Francisco, where all her teaching time has been taken up.

Klibansky Pupils Fill Many Engagements

Miriam Steelman, an artist-pupil of Mr. Klibansky, has just finished a five months' tour of the Pacific Coast, where she has met with marked success. Grace Marcella Liddane recently gave two concerts at Cliff Haven, N. Y., and was given an ovation at each concert. Abbie Helen Howard has been engaged to appear for two weeks at the Strand

Theater in Seattle; she has also been engaged to appear before the Women's Musicians' Club of Vancouver, B. C., and has been offered a very good contract with the American Light Opera Company. Alice Bender was engaged to appear as soloist at a stadium concert in Tacoma, September 9; she has also been offered a contract with the American Light Opera Company.

Ernest H. Worth gave a recital at the Cornish School Auditorium in Seattle, September 5, and was accorded an enthusiastic reception by public and press.

Mr. Klibansky left Seattle September 5 for Memphis, Tenn., where he started teaching for six weeks at the Theodore Bohlmann School of Music on September 11.

Felipe Pedrell Dead

The eminent Spanish composer, Felipe Pedrell, known as "The Wagner of Spain," died suddenly only a fortnight ago, word having been specially cabled to his friend and protégée, Flora Mora, the Cuban pianist, who appeared in her own recital in Carnegie Hall last season. He was historian, musicographer, linguist, author of the texts of his own operas, "Los Pirincos," "La Celestina," etc. His encouragement of pupils extended to the pupils of his pupils, and all found in him a good friend. As pupil of Granados, this master called him "bit of my own heart." Miss Mora looked forward to going to Europe next season to study with him, and, following that, to appear under his auspices. This dream, of course, is now past.

More Concert Dates for Berumen

Walter Bentley Ball, of Toledo, has secured three more engagements for Ernesto Berumen, the popular young pianist, the dates for which are Port Huron, Mich., December 1; Kokomo, Ind., December 5, and Anderson, Ind., December 7. Appearances in Syracuse and Oneida, N. Y., also have been contracted for. Mr. Berumen will be a very busy artist during the coming season, touring and teaching at the La Forge-Berumen Studios.

Letters from

MUSICAL COURIER READERS

To Manage Artists in the Orient

To the Editor:

August 12, 1922.

DEAR SIR—I wish to inform your readers that I have just completed a contract with K. Yamamoto, managing director of the Imperial Theater, Tokio, Japan, for a term of three years, during which time I shall arrange for them a series of eight concerts twice in each year, beginning April or May and September 26 respectively, after which a tour can be made in Japan, China, Philippine Islands, etc. All big artists who are interested in this tour are kindly requested to communicate with me direct.

I am now starting a tour for Anna Pavlova and her ballet which will cover the whole of the Far East under my exclusive management. I have also managed the Far Eastern tours for the Russian Opera Company, Mme. Schumann Heink, Elman and Zimbalist, all of whom have completed their tours with tremendous successes. My address is as follows: 496 B. Rue Lafayette, Shanghai (cable address: Strok, Shanghai), or care of Imperial Theater, Tokio (cable address: Strok, Imperial Theater, Tokio).

Thanking you for the insertion of this letter, I am, dear sir,
Yours faithfully,
(Signed) A. STROK.

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"Her remarkable versatility of style and emotional expression, but above all her striking ability of touching on the undercurrent of typical national music and bringing the chief characteristics to life, gave immense proof of the intellectual as well as of the musical and artistic efficiency of this singer."—Albert Noelte (Critic München-Augsburger Abendzeitung) in the MUSICAL COURIER.

"The larger part of the program was devoted to Brahms. The singer gave expression to the spiritual depth of these songs with unexampled passion and abandon."—Münchener Neueste Nachrichten.

"AIDA" TO OPEN SAN CARLO SEASON

That cornerstone of modern Italian opera, "Aida," has again been chosen by Fortune Gallo for the premiere of the four weeks' San Carlo season at the Century Theater.

The Gallo forces number one hundred and fifty people, comprising an orchestral section of fifty, chorus of sixty, a complete corps de ballet, and upward of thirty principals. The organization, in numerical proportions, is seen closely to approach Metropolitan proportions, while in its "principalities" are found the names of many whose voices are well known.

The "guest" artists for the Century engagement are: Marie Rappold, Anna Fittiu, Eleonora Cisneros, Dorothy Jardon, Guido Ciccolini and Henri Scott.

The truly favorite singers upon the regular roster of principals who have been re-engaged from last season are: Stella DeMette, mezzo; Sofia Charlebois, lyric soprano; Anita Klinova, mezzo; Josephine Lucchese, coloratura; Bianca Saroya, soprano; Romeo Boscacci tenor; Mario Valle, baritone; Pietro DeBiasi and Natale Cervi, basses.

The newcomers, artists recently engaged by Mr. Gallo in Italy, are: Amador Famadas, Spanish tenor; Gennaro Barra, lyric tenor; Francesco Curci, lyric tenor; Max Kaplick, German baritone, none of whom have yet been heard in this country.

The cast for the opening night, September 18, is as follows: Aida, Marie Rappold; Amonasro (not yet announced); Radames, Amador Famadas; Amneris, Stella

DeMette; Ramfis, Pietro DeBiasi, and King of Egypt, Natale Cervi. Carlo Peroni will conduct. Ernest Knoch will conduct the matinee performances of "Martha" and "Lohengrin" on Thursday and Saturday, respectively.

The operas for the opening week, following the premiere, are: (Tuesday) "Tosca," with Mme. Fittiu, Messrs. Ciccolini and Valle; (Wednesday) "Rigoletto," with Mmes. Lucchese and DeMette, Gennaro, Barra; (Thursday matinee) "Martha," with Mmes. Lucchese, Klinova, Messrs. Boscacci, Valle, Cervi; (Thursday evening) "Carmen," with Mmes. Jardon and Charlebois, Messrs. Famadas, Kaplick; (Friday) "Madame Butterfly," with Mmes. Miura, Klinova, Messrs. Barra, Valle; (Saturday matinee) "Lohengrin," with Mmes. Fittiu and Cisneros, Messrs. Boscacci, Kaplick, Scott; (Saturday evening) "Il Trovatore," with Mmes. Rappold, DeMette, Messrs. Famadas, Palma.

Flonzaley Quartet Sails October 25

Glasgow, Bradford, Wakefield and Edinburgh are the towns in Scotland in which the Flonzaley Quartet will play during the week prior to its London appearance on October 23. The quartet is scheduled for two concerts in Edinburgh. Sailing October 25 for America, the musicians will open their nineteenth season shortly after their arrival at the Westover School in Middlebury, Conn., where they have played every season for the last twelve years.

**NAMARA TAKES UP PAINTING.**

Doing a Peasant Woman at Vesillon, Les Aredelys, in Normandy, France.

Berumen Pupils in Class Recital

Five splendid young pianists, pupils of Frank La Forge and Ernesto Berumen, appeared in a class recital recently at the La Forge-Berumen Studios, under the personal direction of Mr. Berumen.

Erin Ballard presented two groups of modern compositions, displaying, as usual, her brilliant and clean-cut technique. "Humoresque," Rachmaninoff; "Autumn Idyll" and "Lento," C. Scott; "Caprice Espagno," Moszkowski, and "Etude Heroique," Leschetizky, were among her offerings.

Helen Schafmeister played a nocturne by Chopin and the eighth Liszt rhapsody very effectively, and George Vause gave an interesting rendition of the "Hark, Hark the Lark," by Schubert-Liszt and the E minor polonaise by MacDowell.

Rosamond Crawford played two numbers by Arensky and Moszkowski delightfully. It is always a pleasure to hear this excellent young pianist.

Jessie Miller, appearing for the first time at the studios, played with beautiful tone and clear touch the romance by Schumann, a gavotte by Bach and toccata by Leschetizky. Mr. Berumen is arranging another class recital, which will take place this month.

Louis Adolphe Coerne Dead

Louis Adolphe Coerne, professor of music at Connecticut State College for Women, New London, Conn., died at Boston on September 11. He was fifty-two years old, and was the first to receive the degree of Doctor of Philosophy from Harvard University for work in the department of music. Dr. Coerne was the author of nearly two hundred published compositions, including the opera "Zenobia," performed in Bremen, Germany, in 1906.

Professor Coerne was born in Newark, N. J., and educated in Germany and France. He was graduated from the Boston Latin School in 1888 and Harvard College in 1890. He was a member of the St. Nicholas Society, the Cliff Dwellers, of Chicago; the International Music Society, the Harvard Musical Society, and the University Club, of Boston.

Kathryn Meisle to Sing Negro Spirituals

Through the kindness of Homer Rodeheaver, the well known song leader of the Billy Sunday forces, Kathryn Meisle has secured some little known negro spirituals, which she will include on her concert programs next season. These plantation melodies were sung to Mr. Rodeheaver's mother by the negroes of eastern Tennessee where she formerly lived. Among them are "Steal Away to Jesus," "Git on Board, Little Children," "I've Got a Mother in de Heaven" and "My Little Soul's Goin' t' Shine."

Sparkes Arranges American Legion Concert

Lenora Sparkes, soprano of the Metropolitan Opera Company, recently returned from a visit to her family in England and is spending the remainder of her vacation at her summer home in Setauket, L. I. She is working on her recital programs for next season, and in addition is managing an ambitious concert for the American Legion at Stony Brook, at which her associate artists will be Helen Jeffrey, violinist; John Valentine, tenor, and Roger Deming, pianist.

New Tew Studios

It will interest the many friends of H. Whitney Tew to learn that he has taken a fine studio suite at 241 West Seventy-second street, New York, which will be the scene of many interesting events this season.

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MINNEAPOLIS ORCHESTRA'S PLANS ARE ANNOUNCED

Guest Conductors to Direct Organization's Concerts During
1922-1923 Season—Association Makes Interesting
Announcement, Praising Past Work of Ober-
hoffer and Predicting Even Greater
Success This Year

One of the greatest changes in the symphony orchestra situation in this country is due to take place in Minneapolis this winter where the Minneapolis Symphony Orchestra, after having been under the constant direction of Emil Oberhoffer for a period of nineteen years, will be led by a



HENRI VERBRUGGHEN.

group of guest conductors due to the resignation of Mr. Oberhoffer. The recently issued prospectus of the Minneapolis Orchestral Association makes the following announcement:

"At the close of last season, Mr. Oberhoffer announced his resignation as musical director of the Association after nineteen years of service. The faithful work done by him during this period, and the magnificent results achieved are well known in Minneapolis and throughout the country. He has written his name high on the honor roll of those who have done constructive musical work in America.

For the coming season the Association has decided to use guest conductors. Definite engagements have been made with Henri Verbruggen, Ossip Gabrilowitsch, Walter Damrosch, Albert Coates and Bruno Walter. In addition to the above definite engagements, Willem Mengelberg, Artur Bodanzky and Josef Stransky have accepted our invitations to conduct for us if dates can be arranged to fit in with their definite schedule of engagements. It is quite safe to assume, therefore, that we shall have at each concert a conductor of distinction.

"The orchestra will consist of eighty-five musicians. There have been several changes in the personnel, the most notable of which is the engagement of Alfred Megerlin, as concertmaster. Mr. Megerlin is a Belgian by birth, an artist of international reputation, and was for five seasons concertmaster of the New York Philharmonic Society. It is the expectation of the Association that the orchestra this season will surpass in quality any we have had."

The season in Minneapolis will open Friday evening, October 20, and continues through to April 15. During that time there will be sixteen evening symphony concerts in Minneapolis and a duplicate series on the preceding Thursday nights in St. Paul, programs and soloists being identical: twenty-five Sunday afternoon popular concerts, five young people's concerts, one of which will be conducted by Mr. Damrosch. In November the orchestra will make a short tour of one week, during which the cities to be visited are Winnipeg, (Canada), Grand Forks and Fargo (N. D.), and Duluth (Minn.) The last week of January and the first week of February will be devoted to a mid-winter tour, Kansas City and Milwaukee being among cities to hear the orchestra on this occasion. Following the close of the home season, a spring tour of six weeks will be undertaken, beginning April 16, this tour, as well as the fall and winter tours, to be under the musical direction of Henri Verbruggen, who will conduct the orchestra during the first nine weeks of the season, being relieved for one pair of concerts by Gabrilowitsch, in November. Mr. Damrosch takes charge of the orchestra January 1 for a period of two weeks, during which time he will give seven concerts in all. Albert Coates comes in February for one week, and in March, Bruno Walter will be the musical head for three weeks.

Soloists engaged for the evening symphony concerts in Minneapolis and St. Paul are: (Pianists) Harold Bauer, Ignaz Friedman, Mischa Levitzki, Benno Moiseiwitsch and John Powell; (violinists) Erika Morini, Erna Rubinstein, Albert Spalding and Jacques Thibaud; (vocalists) Elena Gerhardt, Maria Ivogun, Carolina Lazzari, Anne Roselle and Helen Stanley.

The business management will again be in the hands of Carlo Fischer as acting manager, while Edmund A. Stein will look after the details of the St. Paul concerts. The subscription department for the several series of concerts remains in the hands of Richard J. Horgan, who has had charge of this important work since the orchestra's inception.

The dates for the concerts are as follows: evening pair, October 19-20, November 2-3, 9-10, 16-17, November 30

and December 1, 14-15, 21-22, January 4-5, 11-12, 25-26, February 16-17, March 1-2, 8-9, 22-23, April 5-6, 12-13. The Sunday afternoon concerts begin on October 22 and continue weekly throughout the season.

In addition to Mr. Verbruggen and Mr. Damrosch, Engelbert Roentgen, assistant conductor of the orchestra; Glenn Dillard Gunn, and one or two other conductors still to be announced, will participate in the direction of this series. Arrangements are also being made for a special concert in Minneapolis in connection with the Minneapolis Choral Society, organized about three years ago under the direction of Gustav Schoettle, the concert in this case to be conducted by Henri Verbruggen. D.

Cameron McLean Heard

A large audience listened to a new stellar attraction in the person of Cameron McLean, Scottish baritone, in an open-air concert arranged east of the Edgewater Beach Hotel, Sunday evening, September 3. The program consisted of several groups of Scotch and Irish folk songs, as well as others, several given to introduce Mr. McLean to representative Chicago music lovers in a pleasurable way.

Mr. McLean disclosed a decidedly pleasant, clear and sonorous baritone voice, even in all of its registers, full of color—his lower tones richly bass and distinctly suited to carry out his various interpretations, which, aside from his pronounced artistry, give life, character and rest to his work. He is the possessor of a charming personality, entertains with ease and grace and sings with aplomb and intelligence. Of his several encores his "Annie Laurie" had the most appeal; it was rendered with an intensity of feeling and interpretation seldom heard by this writer. His Scotch and Irish diction, as well as that of his English, was flawless. A hearty welcome awaits his return later in the season in an auditorium.

Mr. and Mrs. Rogers Return to New York

On August 12 Mr. and Mrs. Francis Rogers gave an interesting program of songs and recitations for the students and faculty of the American School of Music in the old chateau at Fontainebleau, and the following day they were heard at the home of Anne Morgan at Versailles before the eighty-seven American Women of the Good Will Delegation. They sailed for home on August 24, and reopened their New York studio on September 13. Mr. Rogers will give his autumn recital in Town Hall on November 5.

Southwick Back from Northwest

Frederick Southwick has completed his summer work as guest teacher at the McPhail School of Music in Minneapolis, where pupils from all parts of the Northwest, as well as professional musicians of the twin cities, studied with him.

Mr. Southwick returned to New York early in September.



WILFRIED KLAMROTH

who announces the resumption of vocal instruction at his New York studios September 15, assisted by Marion May, contralto and teacher; Mrs. Wilfried Klamroth, coach; Alberta Matthews and Betty Schuler, both accompanist and coach. Mrs. Klamroth has just returned from Europe, where she selected a large repertory of new and beautiful songs. As recitals in Aeolian Hall, the Town Hall and other auditoriums are frequently given by Klamroth pupils, these songs are sure to be heard this season.

ber, and at once reopened his studio in Carnegie Hall, bringing with him several advanced pupils to continue their studies and to begin their professional careers in New York.

Mabel Bergolio to Resume Teaching

Mabel Phipps Bergolio, who has been spending the summer at Provincetown, Mass., will resume teaching at her Carnegie Hall studios on September 18.

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Henry T. Finck, in the
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said:

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Richard Strauss of the
piano, Bogumil Sykora is
the Godowsky of the
cello."

Booking Season 1922-23

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OPENING OF THE EASTMAN THEATER IN ROCHESTER

(Special to The MUSICAL COURIER.)

Rochester, N. Y., September 4.—The citizens of Rochester filled this beautiful new temple of music to-day at the opening performance. There are 3,400 seats and they were all occupied.

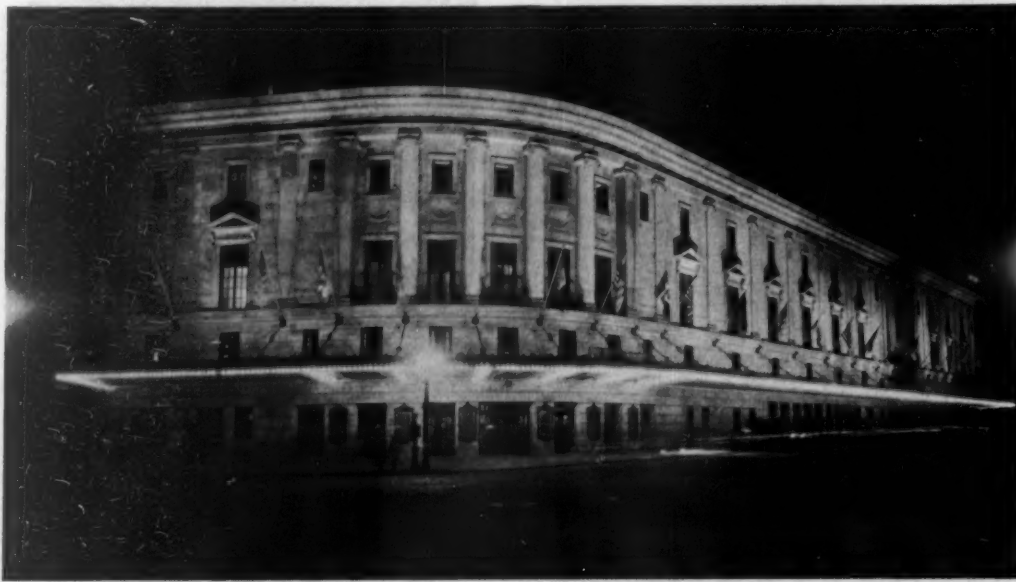
It was an occasion, in the Flour City. It more than held its own, against the opening of the Rochester Exhibition and Horse Show out at the Park.

The beauty and the spacious lines of this building, Mr. Eastman's generous gift to the University of Rochester,

and art in these moving pictures of well known screen women.

In an appropriate setting, including a life size vase and a garden seat, Marion Armstrong, Scotch-Canadian soprano, sang Seitz's "The World Is Waiting for the Sunrise." Miss Armstrong profited by the acoustic conditions of the hall, and her effort met with cordial response.

The picture feature was "The Prisoner of Zenda." Throughout the picture part of the bill, the musical selec-



A VIEW OF THE NEW THEATER.

have already been described in the MUSICAL COURIER. What follows deals with the entertainment presented today.

Mr. Eastman was present. He expressed his sentiments by proxy in a message read from the stage in which he said, among other things: "If you will call this 'our theater,' the purpose of its creators shall have been fulfilled."

Four weeks of picture performances are projected and then the great auditorium will be given over to a series of Wednesday evening symphony concerts with vocal and instrumental bookings interspersed throughout the season. Artists will be interested to know that Rochester has now a beautiful auditorium conceived and executed in the exquisite taste that would be expected at the hands of Messrs. McKim, Mead and White.

The acoustics appear to be perfect. It was observed that the singing and speaking voices reached to the remotest part of the auditorium without undue effort.

The sixty instrumentalists, "each one a soloist, on occasion," entered at 2:20 p. m., for the first public performance. Attired in sombre black, they were a contrast to the brown affected by the musicians at the Capitol in New York.

Comparisons have been called odious, but they are inevitable. This whole enterprise is projected on the lines laid out at the Capitol. The program was quite similar. There was the preliminary lighting of the musicians, with the usual gentle glare for the leader, into which Arthur Alexander presently stepped. Appropriately, the first number of this gala occasion brought musicians and audience to their feet. It was "The Star Spangled Banner."

The program opened with the rendering of Tchaikowsky's "1812" overture. There was evidence of diligent rehearsal and studious coordination. At times it lacked the verve necessary in some of its measures, but this was due to no lack of intelligent interpretation, and only to the pardonable nervousness inevitable to so notable an occasion. At the close of the number, Mr. Alexander received an ovation, which he called upon his men to share.

Then followed Esther Gustafson in two interpretative dancing numbers. "Russia" was given to Rachmaninoff's G minor prelude. Connotation was not always obvious in this number, but in the succeeding effort "The South at Work" to the Humoresque in A minor of Dvorak, Miss Gustafson was more successful in reaching her audience.

One new item on the program was a series of portraits by the Eastman Kodachrome Process. There was life, color

tions by Mr. Alexander and his associate Mr. Wagner were especially pertinent and well chosen.

The final number was an organ exit rendered alternately by Dezso D'Antalfy and John Hammond.



EASTMAN THEATER SYMPHONY ORCHESTRA.

Arthur Alexander, director (standing), and Victor Wagner associate director (seated without instrument.)

Rochester may well feel proud of this magnificent gift of Mr. Eastman, representing \$5,000,000.

The writer had the privilege of an escort through Kilbourne Hall, a gem of a small music room, where the

University will give instructional work in music with occasional small recitals.

The liaison of art and music of the best type, with the general work of a great University, is nationally significant as indicating a growing disposition on the part of men and women of great wealth to become working partners in the enrichment of University life.

The intention of Mr. Eastman, the donor, as expressed by him at the opening performance, to extend all of these advantages and benefits through the University out into the life of the people of a great city, is in itself a living tribute to high citizenship.

J. T. N.

Lyell Barber to Have Busy Season

Following a vacation on the Jersey shore, Lyell Barber, pianist, has returned to New York and is at work on his programs for the coming season. His Aeolian Hall recital will take place on October 18 and his entire season will be devoted to recital work. A Western tour in Illinois and Wisconsin has been booked for him in February, and his Chicago recital is scheduled for February 11.

Mme. Meluis Asks Injunction

An injunction to restrain Ganna Walska McCormick, wife of Harold F. McCormick of Chicago, from appearing on the concert stage under the direction of Jules Daiber, was applied for in the Federal Court, New York, on September 7, by Luella Meluis, coloratura soprano, shortly after she stepped off the steamship Homeric.

In her application Mrs. Meluis, wife of W. F. Melhuish, a broker, alleges that Daiber has violated his agreement with her and has arranged to manage Mrs. McCormick. Her agreement with Daiber, according to Mrs. Meluis, binds Daiber not to manage "any other female vocal artist" during a period of three years, beginning May 19, 1921.

Despite the agreement, Daiber, since last May, has failed to provide her with engagements, the plaintiff asserts, and has entered into an arrangement with Harold F. McCormick and his wife, both joined as defendants with Daiber, whereby the manager agreed to act as manager for Mrs. McCormick and to secure for her engagements on the concert stage. The agreement between Daiber and the McCormicks, says Mrs. Meluis, was made by all parties with a full knowledge of the agreement between the plaintiff and the defendant Daiber.

The agreement, Mrs. Meluis charges, "was made for the purpose of enabling the defendant, Ganna Walska McCormick, to utilize and trade upon the fame and reputation earned by the complainant." Because of the action of the defendants, it is alleged, Mrs. Meluis will be unable to secure the services of Daiber as manager "and has been and

Suzanne Keener



Photo © Lumiere, N. Y.

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ARTHUR ALEXANDER,
musical director of the new Eastman Theater (see story on opposite page.)

Jeanne Gordon Returns from Abroad

The great influx of artists to America's shores has already begun and one of the earliest comers is Jeanne Gordon, contralto of the Metropolitan Opera Company, who arrived last week on the Homeric. Unlike most of the artists, Miss Gordon chooses to come home for her real holiday, for until now her summer has bespoken little of a vacation atmosphere, her time having been divided between Munich and Paris, where she has spent long days in study on her new operatic roles and concert programs for the coming season. While at the latter place Miss Gordon devoted much time and enthusiasm to the songs of the modern French, the best of which will be embodied in her concert programs this season.

What little time yet remains for this ambitious young artist to take an actual vacation she has planned to spend at her beautiful summer home in the Catskills, thereby proving what land is dearest to her. In her delightful surroundings she will enjoy a complete rest, living much out-of-doors and gaining the energy and inspiration needed to carry her through the coming season, which will be a strenuous one from all indications, for her concert tour has been solidly booked by her managers, the Universal Concert Bureau, Inc., and requests for her time far exceed the phenomenal number received last year.

Albert Goldenberg Returns

Albert Goldenberg, violin pedagogue and preparatory teacher to Prof. Leopold Auer, who spent the summer in rest and recreation at Livingston Manor, N. Y., returned to the metropolis and at once resumed teaching at his residence studio, 1476 Carroll Street, Brooklyn, where a large class awaited his return. As a result of his extraordinary progress made during the past year, Mr. Goldenberg invited his talented pupil, Nathan Radoff, to enjoy the entire summer with him.

At a recent concert given at the Savoy Mountain House, Livingston Manor, Nathan Radoff won the approval of a large and critical audience for his artistic performance of Sarasate's "Gypsy Airs," "Capricieuse," Elgar; "Bee," Bohm, and "Kol Nidrei," by Bruch.

Emil Danenberg a New York Visitor

A New York visitor from the Orient last week was Emil Danenberg, from Hong Kong, China. Mr. Danenberg is a Perfield exponent and teacher of piano. He left Hong Kong on July 18 and does not expect to return until next January. He expressed himself as enjoying his vacation to the utmost.

Edna Walgrove Wilson for Alabama College

Edna Walgrove Wilson, who has been spending a portion of the summer in the Catskills, has been engaged to head the vocal department of the Woman's College of Alabama, situated at Montgomery.

Minneapolis Symphony Orchestra Concert

The twentieth season of the Minneapolis Symphony Orchestra will open Friday evening, October 20, at the auditorium in Minneapolis. There are to be sixteen Friday evening concerts, as follows: October 20, Henri Verbrugghen, conductor, and Elena Gerhardt, soloist; November 3, Henri Verbrugghen, conductor, and Jacques Thibaud, soloist; November 10, Ossip Gabrilowitch, conductor, and John Powell, soloist; November 17, December 1, 15 and 22, Henri Verbrugghen will conduct and the soloists will be Albert Spalding, Anne Roselle, Benno Moiseiwitsch and one other, to be announced; Walter Damrosch will conduct the concerts of January 5 and 12, the soloists for the first to be announced, and for the latter Erika Morini; Mr. Verbrugghen will again conduct on January 26, when Carolina Lazzari will be the soloist; Albert Coates will wield the baton February 16, with Mischa Levitzki as soloist; March 2, 9 and 23 will find Bruno Walter at the conductor's desk, the soloists being Maria Ivogün, Ignace Friedman and Helen Stanley; the conductors for the concerts of April 6 and 13 are to be announced, but the soloists will be Harold Bauer and Erna Rubinstein. There will be nine Sunday afternoon popular concerts with soloists to be announced, and four young people's concerts, together with a special concert to be conducted by Walter Damrosch.

Garrison Coaching with Lilli Lehmann

Mabel Garrison sailed from America late in July to attend the Mozart Festival in Salzburg, and while there met Lilli Lehmann. She became so enamored with the charm and personality of this famous artist that she decided to prolong her visit, and is now studying her song repertory with the diva for her coming concert season in America.



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The Season of 1922-23 marks the Eighth Year of the Papalardo Vocal Art Studios, well known both here and abroad.

Maestro Papalardo has also conducted opera in Florence, San Remo, Reggio Emilia, Novi Ligure, Cagliari, Sassari, Italy; Odessa, Russia; Rio Janeiro, San Paulo, Brazil; New York City, and twice on tour in the United States of America.

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You are contributing worthily to the cause of music and I take this opportunity of writing you what I have so often told you in conversation.

Believe me,

Faithfully yours,

(Signed) George Smith.

GOTHAM GOSSIP

Following a summer of varied physical and musical delights, studios generally are reopening, and such instructors as have made themselves known in the only two ways sure to bring success, namely, through good work and making it known through advertising, are at the outset of what promises to be an excellent season. To be sure, every season is excellent for some teachers and executants, for they always prosper, and if they do, they deserve it, and let the world know it. "Nothing succeeds like success!" Every year there is complaint that "the season is growing shorter," but if that were true, since the present writer has heard this right here in New York for exactly twenty-six years, then there would be no season at all by this time. Warm weather, the elections, and the Jewish holidays frequently intervene to delay the beginning of the season, but by October 1 things generally are going pretty well.

GATTI-WHITE ENGAGEMENT.

Starting with the announcement of coming wedding bells, Mrs. Joseph Gatti has made public the engagement of her daughter, Emilia, to Paul J. White, dating the announcement Giocosa, Hadley, N. Y., where the Gatti summer home is situated. Miss Gatti is an excellent singer, pupil of Roxas; Mrs. Gatti was Carmela Cosenza, a prominent young pianist of New York. The Gattis live in the Washington Heights section and have extensive paper mills in the Glens Falls region.

NEVINS SENDS GREETINGS FROM SWITZERLAND.

Willard Nevins, Brooklyn organist, professor at the Guilman Organ School and secretary of the National Association of Organists, who was married last June and proceeded at once to Paris, where he studied during the summer with Bonnet, sends the MUSICAL COURIER postcard greetings from the Jungfrau, Switzerland.

KIRPAL FAMILY NEWS.

Marguerite Kirpal, head of the school of music of that name in Flushing, L. I., has two daughters in Europe, one studying sculpture, the other vocal music. Josephine Kirpal was Gerster's pet pupil until that great singer's death, since which she has studied with Marschalk and Lindemann in Berlin. She has a beautiful, high voice, which she combines with splendid musicianship. She plans to give several recitals there before returning to America. Elsa Kirpal is in Paris, and both girls will likely return to America next year. It is recalled that the young husband of the former was killed in the war. Professor Kirpal, fine musician and pianist, passed away, aged eighty-four years, last March. The Kirpal school is busy and prosperous, thanks to the energy of Mrs. Kirpal and her sister, Mrs. Lindorff. Theodore Lindorff, who was a fine child pianist, was a lieutenant in the war, married and has continued in the army service.

AMY GRANT'S OPERALOGUES IN RESORTS.

Amy Grant's appearances in her opera recitals last month included a series of recitals at Lake Placid Club, Carl Lamson at the piano, when she gave "Pelleas and Melisande," "Thais" and "Love of the Three Kings"; at Paul Smith's a benefit recital for Gabriel's Sanatorium, in "Thais"; a radio program, WZR station, Newark, Laurence Schaeffer at the piano, in "Thais."

GRAND OPERA SOCIETY MOVES.

The Grand Opera Society of New York, Zilpha Barnes Wood, founder and president, has moved to the Van Dyck Studios, 939 Eighth avenue, near Fifty-sixth street. Plans are being perfected to give performances at an early date.

MABEL PHIPPS BERGOLIO RESUMES INSTRUCTION.

Mabel Phipps Bergolio, well known as pianist and teacher, has resumed instruction, being at the Institute of Musical Art Tuesdays and Fridays and at her private studio, Carnegie Hall, on other days. Some of her pupils won distinction in the Fontainebleau School of Music, France, winning prizes for proficiency.

American Institute Announcement

A condensed announcement issued by the American Institute of Applied Music, Kate S. Chittenden, dean, and J. Lawrence Erb, managing director, is particularly interesting now, at the outset of the musical season. It begins the thirty-seventh season on October 2 with every indication of even greater success than before. Some of the facts presented in the circular are as follows:

The Institute faces Central Park between Seventh and Eighth avenues. The Seventh avenue, Eighth avenue and red Broadway cars and the Fifth avenue stages pass within half a block. Two subways are within a block, while the Sixth and Ninth avenue elevated railroads are a block and a half away. Voice, piano, violin, violoncello, organ, harp, theory and history of music, public school music are taught. Three lines of study are provided for piano students: (1) The regular course resulting in graduation; (2) the piano pedagogy course for teachers, comprising graded technical work, repertory and class work as indicated below; (3) the art course of pure repertory. There are courses for professional work in church, recital or theater; also instruction consisting of voice building and artistic preparation for public performances, oratorio and concert stage, light opera and grand opera. Students may also be fitted for the profession of vocal teacher.

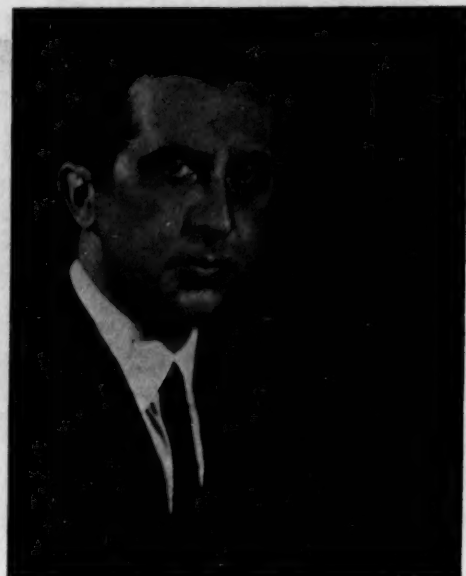
For violinists there are elementary courses through all the phases of development to concert performance, chamber music and orchestra. Other courses include: A thorough course for teachers from the primary grades on to supervision of high schools in the large cities, sight reading, ear training, elementary harmony, history of music, sonata form and analysis, psychology, a regular lecture course; the piano pedagogy course of normal training for teachers, stringed ensemble, orchestra, normal playing class for pianists, piano repertory for teachers, harmony, advanced harmony, canon and fugue, composition and orchestration.

Students, upon completion of prescribed courses, may receive grade credentials, certificates and diplomas according to their several attainments in any given department. A limited number of free scholarships as well as competitive scholarships are offered. Artist and student recitals are of frequent occurrence. One of the regular features is the series of sonata programs, including chamber music.

The Institute is in constant receipt of complimentary tickets for the New York season which are distributed gratuitously to the students, and special reductions are frequently obtained for the orchestral concerts and operas.

Homes are recommended for students coming from a distance. The personal welfare of each student receives constant attention.

The faculty for 1922-1923 is as follows: Dean of the faculty, Kate S. Chittenden; (piano) H. Rawlins Baker, Kate S. Chittenden, Fannie O. Greene, Rose I. Hartley, Louise R. Keppel, Florence Leonard, Francis Moore, Sara Jernigan Nellis, Anastasia Nugent, William F. Sherman, Miriam Steves, A.B., Winifred White, Annabelle Wood and a corps of instructors; (voice) Sergei Klibansky, Lotta Madden, McCall Lanham, Arthur Leroy Tebbis; (theory and composition) William Fairchild Sherman, R. Huntington Woodman; (violin and viola) Theodore Spiering, supervisor,



CAESAR STURANI,

vocal teacher and coach, who was formerly conductor of the Chicago Opera, reopened his New York studios on Monday, September 11, with a large enrollment for the 1922-23 season. A feature of Mr. Sturani's course this year will be of interest to teachers and accompanists and will be available only to a very limited number. It is a course of instruction in operatic coaching. Having coached a large number of the leading concert and operatic singers of the day, in addition to his experience in operatic work, Mr. Sturani is splendidly equipped to impart this vital art to those who are desirous of knowing the principles of operatic coaching. (Photo © by G. Maillard Kessler B. P.)

and George K. Raudenbush, Nicoline Zedeler Mix; (cello) Fritz Borjes; C. Zelma Crosby; (organ) William Fairchild Sherman, R. Huntington Woodman, Kyle M. Dunkel; (clavichord) Lotta Van Buren; (harp) Maud Morgan; (psychology) Lotta Van Buren; (pedagogy) Kate S. Chittenden, Eloise Close; (history of music and lectures) J. Lawrence Erb, Fannie O. Greene, Lotta Van Buren, and others to be announced; (public school music, sight-singing and ear-training) Mary Fidelia Burt, Fannie O. Greene, Anastasia Nugent; (orchestra class, chamber music) Theodore Spiering; (examiners) George Coleman Gow, Cornelius Rybner and Arthur Woodruff.

Anne Roselle Delightfully Surprised

Having ended her very strenuous season at Ravinia, Anne Roselle, soprano, has just returned to New York. Despite the fact that she has been kept very busy indeed, she is quite rested, for, with her mother as a companion, she had a pretty little home of her own for the summer out near the Lake at beautiful Highland Park, quite away from all the noise and discomforts of the city, where she found time each day to indulge in her fondness for outdoor sports, particularly swimming at which she is an expert.

With her first big concert tour only a month away, Miss Roselle found it necessary to return to New York at once in order to complete work on her concert programs, and if the slightest shadow of regret chanced to cross her mind at not being able to run off to entirely new surroundings for just a few weeks to gain fresh inspiration for the crowded season ahead of her, it was quickly forgotten upon her arrival. She was carried off to a lovely new home, refurnished throughout and in a charming new location—a complete surprise which her husband had planned for her return without Miss Roselle's having in the least suspected the secret. She is quite overjoyed with it, and with added zest has commenced preparations for her concerts which, her managers, the Universal Concert Bureau, Inc., state, already number over forty.

Jessie Bartlett Sheibley at Atlantic City

Jessie Bartlett Sheibley, reader, is spending the month of September at Atlantic City, preparing her programs for the 1922-23 season.

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I SEE THAT

Great tribute was paid to Edwin Franko Goldman at the last of the band concerts at Columbia University. Claudia Muzio has been engaged for several special performances at the Paris Opera.

Percy Grainger will have three appearances this autumn under the baton of Mengelberg.

A new opera house will open in Rome in the autumn, the Teatro Italiano della Novito.

Frederik Frederiksen has left the Chicago Musical College and opened a studio in the Fine Arts Building.

It is now certain that there will be a Bayreuth Festival next year.

Marie Bencheley's new song, "Dawn," published by White-Smith, will soon be off the press.

A. Russ Patterson will open his handsome new studios near Riverside Drive on September 18.

The Grand Opera Society of New York has removed its headquarters to the Van Dyck studios.

Germaine Schmitzer will return to America during the Christmas holidays.

The Cincinnati Conservatory of Music has just issued its fifty-sixth yearly catalogue.

The San Carlo Opera Company will open a four weeks' season at the Century Theater on September 18.

Clair Eugenia Smith was one of the artists from America who attended the Passion Play at Oberammergau.

The next season of opera at the Scala Theater in Milan opens on December 2.

Julius D. Horvath will conduct a contest to prove the revival of the lost art of violin making.

The Miniature Symphony Orchestra of New York will make its first appearance in this city in 1922-23.

The Ukrainian National Chorus will reach New York September 25 for its first American tour.

Erna Rubinstein will open her American season on November 6 in St. Louis.

Before returning to this country in January, William Bachaus will tour England.

Julius Epstein, the famous piano pedagogue, was ninety years old on August 7.

The Zuro Opera Company opened a two weeks' season at the Brooklyn Academy of Music on Monday evening.

Alexander Bloch has purchased an old Colonial house in the Chelsea district which he will occupy both as residence and studio.

President Masaryk of Czechoslovakia presented Myrna Sharlow with a valuable collection of music.

Stasia Ledowa will head the ballet of the San Carlo company during the forthcoming season.

The members of the Zoellner Quartet have established the Zoellner Conservatory of Music in Los Angeles.

Personal souvenirs of Caruso are being auctioned off at the Broadway Art Galleries.

Charles Hackett sang for the King of Spain at Deauville.

Mabel Wood Hill is working on a new orchestral scherzo.

The engagement is announced of Emilia Gatti to Paul J. White.

The National Federation of Music Clubs celebrated the seventieth birthday of Mrs. Theodore Thomas.

Felipe Pedrell, Spanish composer, is dead.

Von Klenner pupils united in recitals in Mayville, Lake Chautauqua, August 18 and 26.

The Mischa Elman Musical Club will attend in a body the Elman recital at Carnegie Hall on September 29.

The formal opening of Kneisel Hall took place on August 16.

Concert Management Arthur Judson has established an office in New York.

The Messrs. Curwen have taken over the sales management of the London Continental Publishing Company.

Louis Dornay and his wife, Betsy Culp, will teach at the Kansas City Conservatory of Music.

The fifth biennial national contest of the Connecticut State Federation of Music Clubs is scheduled for between February 15 and March 30.

The Welsh Eisteddfod of 1922 is reported to be the most successful ever had.

Jeanne Gordon, Metropolitan contralto, is back from her summer of study in Munich and Paris.

Charles Hackett, tenor, has returned from Europe for a long concert tour in America this fall.

The company of the Deutsche Opernhaus, Berlin, promises "The Ring" for New York and an American tour next February.

Clara Novello Davies has returned from a successful summer of professional activity in England, and will reopen her New York studio on September 15.

Evelyn Hopper keeps all contracts with her artists on a percentage basis.

Luella Melius asks an injunction to restrain Ganna Walska from appearing in concert under the direction of Jules Daiber.

Fred Patton and Robert Ringling will make their operatic debuts with the Zuro Opera Company.

Mabel Garrison has been coaching with Lilli Lehmann this summer.

Mana-Zucca's "Dan Cupid" is proving a highly successful song to many artists.

Harold Flammer, the publisher, is back from a two months' trip to the Coast.

The N. F. M. C. prize libretto, "Pan in America," is ready to be submitted to composers for the music setting.

The degree of Doctor of Music has been conferred upon Walter Heaton by the Lincoln-Jefferson University.

Adelaide Gescheidt's slogan is "Merit Wins!—Results Count!"

The Minneapolis Orchestra will be led by guest conductors this season.

May Peterson is again in New York and in better health than ever.

Dicie Howell will tour extensively during 1922-23.

The Chicago Symphony Orchestra will open its thirty-second season October 13.

Chaliapin probably will sing this winter with both the Chicago and Metropolitan companies.

Mrs. Park Benjamin, mother of Mrs. Caruso is dead; Mr. Benjamin's death occurred recently.

H. Whitney Tew has taken a fine studio suite at 241 West Seventy-second street.

Richmond Music Club to Hear Ethyl Hayden

An engagement with one of the most important music clubs of the South, that of the Music Club of Richmond, Va., has just been booked for Ethyl Hayden. For a young artist in her second season, Miss Hayden is meeting with gratifying recognition, a recognition which is not confined to the East but is met in widely divergent points.

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COLUMBIA UNIVERSITY CONCERTS

The eleventh week of concerts on the Green at Columbia University by the Goldman Band, from August 28 to September 1 inclusive, continued to attract enormous audiences. Edwin Franko Goldman, the popular conductor, presented five programs which were thoroughly appreciated. They follow:

August 28—Wagner Program
Emperor March (Kaisermarsch).....Wagner
Overture Rienzi.....Wagner
Isolde's Love Death from Tristan and Isolde.....Wagner
Excerpts from The Mastersingers.....Wagner
Overture Tannhauser.....Wagner
Procession of the Knights of the Holy Grail from Parsifal.....Wagner
Excerpts from Lohengrin.....Wagner

August 29—Popular Program
March Semper Fidelis.....Sousa
Overture, Poet and Peasant.....Suppe
Waltz, The Beautiful Blue Danube.....Strauss
Popular Songs of the Past and Present.....Nessler
Young Werner's Parting Song.....Nessler
Ernest S. Williams, Cornetist

In the Springtime.....Goldman
The Chimes of Liberty.....Goldman

August 30—American Program
March—Anniversary.....Saenger
Excerpts from Babes in Toyland.....Herbert
To a Wild Rose.....MacDowell
A Chinese Episode, The Lady Picking Mulberries.....Kelley
Southern Rhapsody.....Hosmer
March—The Stars and Stripes Forever.....Sousa
March—Columbia.....Goldman
Irish.....Hadley
Two Indian Dances.....Skilton
American Fantasia.....Herbert

August 31—Wagner-Tschaikowsky
March Tannhauser.....Wagner
Overture The Flying Dutchman.....Wagner
Flower Maidens' Scene from Parsifal.....Wagner
Fantasia, The Valkyrie.....Wagner
March Solenne.....Tchaikowsky
None but the Lonely Heart.....Tchaikowsky
Ernest S. Williams, Cornetist

Overture, 1812.....Tchaikowsky
September 1

March—Pomp and Circumstance.....Elgar
Overture, Phedre.....Maassenet
Air from Rinaldo.....Handel
Menuet from Samson.....Handel
Fantasia Tannhauser.....Wagner
Aria, Aida.....Verdi
Lotta Madden, Soprano

Ave Maria.....Bach-Gounod
Grand Fantasia, Albion.....Ch. Beatons

SEPTEMBER 4.

Labor Day ushered in the closing week of concerts on the Green at Columbia University by the Goldman Band, Edwin Franko Goldman conductor. One of the largest audiences of the season attended, and showed appreciation by recalling the popular conductor after each number. In the arrangement of programs for the final week Mr. Goldman employed especial care, as thousands of letters from patrons were received requesting him to perform their favorite selections.

The program on Monday evening, September 4, contained: "Wedding March" from "A Midsummer Night's Dream," Mendelssohn; overture, "Oberon," Weber; andante from "Surprise Symphony," Haydn; excerpts from "Carmen," Bizet; overture, "Mignon," Thomas; cornet solo, "A Soldier's Dream," Rogers; waltz from "Faust," Gounod, and "Southern Rhapsody," Hosmer.

SEPTEMBER 5.

Part one of the program on September 5 contained the Grand March from "The Queen of Sheba," Gounod; "1812" overture, Tchaikowsky; "Pilgrims' Chorus" and "Song to the Evening Star" from "Tannhauser," Wagner, and "Old Folks at Home and in Foreign Lands," Roberts. Many requests have been received for a large number of Edwin Franko Goldman compositions, which have become so popular during the past five summers and for the performance of which the genial conductor-composer was finally won over. It was therefore decided to devote the entire part II to works by Mr. Goldman. This comprised: "Columbia" March, "On the Green," "Love's Gift," "In the Springtime" (sung by Lotta Madden), march "Sagamore," "A Bit of Syncope," "Star of the Evening," and "Chimes of Liberty" march.

SEPTEMBER 6.

The request program for the fortieth concert, September 6, was made up of the "Marche Slave," Tchaikowsky; Rubinstein's "Kammenoi Ostrow"; "Peer Gynt" suite, Grieg; excerpts from "Cavalleria Rusticana," Mascagni, and Godfrey's "Reminiscences of Ireland." Ernest S. Williams was soloist.

SEPTEMBER 7.

A very large and enthusiastic audience attended the forty-first concert, for which Mr. Goldman prepared an unusually interesting program, made up of special "request" numbers, comprising: March "Lorraine," Ganne; overture, "William Tell," Rossini; waltz, "The Beautiful Blue Danube," Strauss; "The Evolution of Dixie," Lake; introduction to act III and Bridal Chorus from "Lohengrin," Wagner; popular songs of the day; excerpts from "Aida," Verdi; and overture, "Maritana," Wallace.

Mr. Goldman's popularity was apparent in the reception and ovation accorded him. Regrets were freely expressed by his many friends and admirers because of the nearness of the close of the season's concerts.

Aside from the program numbers, Mr. Goldman was obliged to add numerous selections as encores.

SEPTEMBER 8.

Since early in June these concerts have been given on the Green at Columbia University, but perhaps the most brilliant of the season was that on Friday evening, September 8, when the series came to a close with an enthusiastic audience of about 20,000 in attendance. The unusually interesting program which was presented included the numbers that had been most heartily received during the season. There were two soloists, Lotta Madden, whose delightfully clear soprano voice of beautiful quality has endeared herself to these audiences, and Ernest Williams, the cornetist, whose popularity has grown to huge proportions during the last few seasons. Both artists were

encored several times and well deserved the spontaneous applause accorded them.

This concert marked the end of the fifth and most successful of the seasons since the inauguration of these concerts, and therefore it is not surprising that unusual tribute was paid to Edwin Franko Goldman, who, during all these years, has worked indefatigably and has unquestionably succeeded in making the band one of the finest in the world. Among the many distinguished guests who attended the concert were Mrs. John F. Hylan, her daughter, Mrs. John Sinnott, and City Chamberlain Berolzheimer, who introduced to the audience the president of the Board of Aldermen of the City of New York, the Honorable Murray Hulbert, who made several presentation speeches, taking the place of Mayor Hylan, who is away on vacation.

Mr. Hulbert paid glowing tribute to Mr. Goldman and his band, and among his many well chosen remarks was the statement that he was thrice honored in having been invited to address the audience—first, because it was his privilege to make the inaugural address at the first of the Goldman concerts, again in City Hall Park at the commencement of this season's concerts, and at the concluding concert on September 8. Mr. Hulbert stated that the sixty concerts which have been rendered by Mr. Goldman and his band have extended to a very substantial proportion of the population of this city, as was evidenced by the enormous attendance at the farewell concert. He then commended Mr. Goldman highly for the splendid spirit shown by him at all times in giving unstintingly of his time and energy and also praised him for his ability to interest others to labor earnestly and to give freely of their money to make the concerts possible which were given at the city parks, the hospitals, homes, etc., after which he presented the bandmaster with a beautifully framed resolution from the Park Board of the City of New York.

The resolution reproduced herewith was passed by the Park Board August 24, all the members voting in the affirmative. The engrossed copy was signed by Mayor Hylan, Chamberlain Berolzheimer, all the park commissioners and the secretary of the park board.

Whereas, The concerts of the Goldman Band, under the auspices of the Columbia University Summer Concerts Committee, were again extended for the outdoor music season of 1922 to include a score of performances in the City Parks; and

Whereas, These concerts were of inestimable value in cultivating a love of music and improving the musical taste and knowledge of the community, in contributing to the pleasure of thousands at every hearing and also in having been so conducted as to be a distinct source of patriotic inspiration; and

Whereas, This altogether admirable result has been due to the devotion and energy of Mr. Edwin Franko Goldman, to the broad vision of the Columbia University authorities as to public service and to the public spirit of the many contributors and subscribers whose generosity made the concerts absolutely free to those who gathered to enjoy them, therefore, be it

Resolved, That the Park Board, in the name of the People of the City of New York, in official recognition of the work of Conductor Goldman, of the artists of his Band, of the Columbia University authorities and of their loyal subscribers and supporters, hereby makes public record of the thanks and appreciation that is their due, and

Resolved, That this resolution be entered in the minutes of the Board suitably engrossed for presentation to Mr. Goldman.

Apparently all those who come in contact with Mr. Goldman appreciate his spirit of cooperation and friendship, for Mr. Hulbert also was requested to present the bandmaster with a wreath from those who served upon the committee and cooperated in making the concerts possible. However, this spirit of appreciation went beyond the committee, for it extended to the people who made up the audiences, and it was on their behalf that Mr. Hulbert presented Mr. Goldman with a silver loving cup on which were the words: "To Edwin Franko Goldman, composer, organizer and conductor of the Goldman Band, this loving cup is presented on the occasion of the termination of the fifth successful season of summer night concerts given under the auspices of Columbia University on the Green as a slight token of appreciation and esteem of numerous regular attendants." Mr. Hulbert's remarks in presenting the cup were very amusing and provoked much laughter. He wound up his address by stating that if more concerts were given in the City of New York of the character of those given by the Goldman Concert Band there would be less use for the police force and corrupt institutions. By no means the least of the tributes paid to Mr. Goldman at this farewell concert was the wreath presented by the members of the band.

In acknowledging all of these gifts and expressing his thanks for them, Mr. Goldman stated that these five years of concerts have been very happy ones for him, and gave due credit to the band, the trustees and officers of Columbia University, especially the summer concerts' committee, and, in fact, to all those who aided in making the concerts the great success they were. It is of interest to note that during the entire five years Mr. Goldman did not miss the direction of a single concert.

Warren Ballard Concerts in Carnegie Hall

Frederic Warren, who this month will inaugurate the fifth season of his ballad concerts, has secured Carnegie Hall for the series this year, which will extend over the entire music season.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

A NEW KIND OF TRAINING FOR MUSIC SUPERVISORS

An Account of the Work Which Was Done During the Past School Year at Oberlin College

Several times during the past year the MUSICAL COURIER has, through this column, given space to an account of the work which Prof. Karl W. Gehrkens, of Oberlin College, has been doing. MUSICAL COURIER readers have always expressed appreciation of what Professor Gehrkens has to say on the subject of school music.

"Up to a very few years ago public school music consisted entirely of singing, but in the last ten or fifteen years the scope of music teaching in the public schools has increased enormously, and now includes instrumental as well as vocal instruction in the constantly increasing number of places. A few years ago the high school that had an orchestra was the exception and was spoken of almost with awe; but today every little hamlet has its high school 'orchestra' and almost every superintendent of schools who is looking for a new music supervisor demands that she know enough about instrumental music so as to be able at least to direct an orchestra. Many schools have bands also, while string quartets and other ensemble combinations are growing more and more common.

"This work was at first regarded by many as a fad—as something one might smile at tolerantly but that did not deserve serious consideration and would soon die out. Such an attitude was common not only among school superintendents and teachers, but also on the part of professional musicians as well. Public opinion is rapidly changing, however, as it is realized that we are not dealing with a temporary whim of a few high school boys and girls but with a deep seated and far reaching interest. The people want music, and they want instrumental as well as vocal music; and what the people want they will get. Hence the rapid increase of all kinds of instrumental instruction in the public schools.

"All this spells disaster for the old fashioned type of music supervisor who was hired because at one time he had paid for 'a term of vocal lessons.' And it places a tremendous responsibility upon the school that offers training courses for music supervisors. In the old days such training courses consisted of a little sight singing and ear training, a smattering of 'methods' and possibly a study of some one series of music readers. But today the supervisor's training course must insure that the prospective teacher of music in the public schools shall not only be a good all around musician but also a strong and resourceful teacher, a practical school organizer and administrator and a skilful director as well. On top of all this he must know instrumental music as well as vocal; must be able to direct orchestras and bands; should be able intelligently to supervise violin and other instrumental classes, and should have sufficient skill in orchestration so as to be able to arrange any ordinary accompaniment or simple composition for any particular instrumental group that may be in need of such an arrangement.

"Most supervisors' training courses now require some sort of instrumental training, but the scope of such work varies widely. The school with which I am connected was a pioneer along this line, and for the last seven or eight years has been requiring students to learn to play at least one orchestral instrument. The new four-year course recently adopted includes not only the requirement that each student must learn to play three orchestral instruments (one string, one woodwind and one brasswind), but also insists that the student must perform on one of these instruments in an orchestra for one semester. In addition to all of this he is required to take a year's course entitled 'The School Orchestra and Its Problems,' in which piano pieces, songs, choruses, cantatas, etc., are arranged for all sorts of instrumental combinations, the students thus becoming thoroughly familiar with the ranges, registers and notation of all the orchestral instruments. At the end of the course students are able to arrange almost any kind of comparatively simple music for almost any combination of instruments from trio or quartet to full orchestra or band.

"At the recent commencement exercises of this department a two-hour program of compositions arranged by the graduating class was given. There were choruses with orchestra and accompaniment; a horn solo with accompaniment for trumpet and string orchestra; a vocal duet with accompaniment of flute, horn, and string orchestra; a cello solo with accompaniment of harp, flute and strings; several numbers for orchestra alone; and finally an entire modern cantata sung by all the members of the school music department, the accompaniment having been orchestrated for the local school orchestra by various members of the class. One of the most interesting numbers consisted of a unison selection for violin classes called 'Rumpty Dugty.' This selection was composed by Don Morrison, the instructor of violin classes in Oberlin public schools. The accompaniment was arranged for viola, cello, bass, piccolo, bells, horns, trombones and tuba. The solo part was played by a group of some fifty children from the violin classes of the Oberlin public schools, and the precision of their intonation, the uniformity of their bowing, and the verve and intelligence with which they played amazed everyone.

"The details are given simply to illustrate the type of work that is being done in preparation for teaching in the public schools. The professional musician who has seen none of this work and who has not been in the public schools for forty years will do well to stop scoffing and investigate this new type of music teaching. School music is almost limitless in its possibilities, and the time will come when all musicians will be glad to co-operate with the music supervisor, not only because they will recognize in the supervisor of the future their peer in both talent and training, but also because they will see that music teaching in the public schools is the most powerful force in existence for increasing the number of intelligent music lovers in the community, and thus increasing the size and quality of concert audiences as well as the number of serious music students."

The program was very interesting. The first part was given over to singing of choruses accompanied by the school orchestra, all arrangements of songs being made, both for voice and instruments, by the student teachers. The second part was a cantata, "The Voyage of Arion," by Earl V. Moore, conducted by Mr. Gehrkens. The various numbers in this cantata were orchestrated by students, with the approval of the composer. It is a practical method of presenting to students the actual work which they are called upon to do when they become regular teachers.

S. C. Yon to Reopen Studios in October

S. Constantino Yon, Italian vocal maestro, coach, composer and conductor, who went to his native Italy in the early summer accompanied by a number of his serious pupils, will return to New York early in October and at once resume activities at his Carnegie Hall studios.

Isabelle Fosta, soprano, one of Mr. Yon's most promising pupils, who studied with him in Italy throughout the entire summer, has been showered with flattering comments for her artistic and finished work. She is an ardent student, devoting eight hours daily to vocal studies, piano, Italian and French. Negotiations are now pending which will bring Miss Fosta's name prominently before the musical world.

Van Vliet Scores in Portland, Me.

A delightful concert was given at the Second Parish Church of Portland, Me., on August 24, by Cornelius Van Vliet, cellist; Dorothy Ruth Hemingway, soprano, and Josef Adler, pianist and accompanist. Each of the artists met with a warm reception from the audience of about 500.

In commenting upon the playing of Mr. Van Vliet, the Press Herald said in part: "Mr. Van Vliet was again given an ovation, many present having had the pleasure of hearing him when he visited Portland three years ago. Every one of his four bracketed numbers was faultlessly played, and after the last, a vivacious gavotte by Mehul, an encore was insistently demanded. He returned and played with wondrous charm Beethoven's minuet in G."

The same writer complimented Mrs. Hemingway on her contribution to the program: "Mrs. Hemingway made her first appearance in three selections by foreign composers

and proved herself to possess a naturally fine soprano voice of surprising power and range. Each number was artistically rendered and received with well merited applause."

The reviewer of the Evening Express and Advertiser was also most flattering in his account of the two artists' performance. "Cornelius Van Vliet is without doubt one of the greatest cellists now living," was the verdict of this writer. "In all his work of last evening, he gave his very best, so that what might sound commonplace as played by some cellists, seemed as perfect and complete as one could wish when played by Mr. Van Vliet. Like any true musician, Mr. Van Vliet stands in a class by himself."

Mr. Van Vliet can produce an exquisitely delicate pianissimo, so that one holds one's breath to be sure that none of that delightful music is lost." Apropos of Mrs. Hemingway, the same paper said: "Mrs. Hemingway, soprano, possesses a sweet voice, and was most charming in her appearance last evening."

Czecho-Slovakia President Presents Valuable Gift to Myrna Sharlow

President Masaryk of Czecho-Slovakia has just presented a valuable gift to Myrna Sharlow, whom he heard sing at Capri, Italy. He gave her a complete collection of the best music of the Czechs and the Slovaks which he brought to Capri from Prague. President Masaryk and his daughter, Dr. Alice S. Masaryk, have been spending the summer there.

Myrna Sharlow and her husband, Captain Edward B. Hitchcock, recently made a trip to Venice, where they were with Giorgio Polacco and his wife, Edith Mason, both of the Chicago Opera. The Maestro is a Venetian and during his stay there a band concert was given by the municipal band in the Piazzetta di San Marco in his honor.

Harold Berkley Goes to Cleveland

Harold Berkley, who is to be heard in a violin recital on October 24 at Aeolian Hall, has left for Cleveland, Ohio, where he is to take up his duties as head of the violin and ensemble departments of the Cleveland Music School Settlement. Mr. Berkley spent the summer in Blue Hill, Me., coaching with Franz Kneisel.

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ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Connersville, Ind.—Haig Gudenian, Armenian violinist and pedagogue who has been spending the summer in Lansing, Mich., has come to Connersville, where he will take up his residence. For the past two years Mr. Gudenian has been a member of the faculty of the Cincinnati Conservatory of Music. In addition to local pupils Mr. Gudenian's class will include professional students from Texas, Alabama, Michigan, Ohio and Oklahoma.

Houston, Texas.—Jean Chateaubert, Canadian baritone, arrived in the city recently from New York to take charge of the voice department of the new Texas College of Music and Art, which is opening here under the direction of Wilson Fraser.

There has been a general exodus of musicians from Houston during the summer months, most of them going to New York to study and get new ideas for the coming season's work. Among the most recent visitors to the metropolis are Katherine Allan Lively, pianist and teacher, and Mrs. S. L. Van Nort, exponent of the Dunning system.

One of Houston's own daughters, Olga Warren, successful concert singer, is spending her vacation here with her parents, Mr. and Mrs. R. L. Phenix. Her only appearance as a singer during her visit was made August 22, on one of the Houston Post radio programs, assisted by Sam Swinford, pianist.

Kalamazoo, Mich.—(See letter on another page.)

Lakeside, Ohio.—On Monday evening, August 21, at the Auditorium, the Lakeside Assembly Orchestra, Grant Connell, conductor, gave the sixth program of the season. The soloists were Marius E. Fossenkemper, clarinet; Willard Osborne, violin, and Francis S. Doudna, xylophone. Works by Massenet, Brahms, Mozart, Saint-Saëns, Moret, Nachez, Tchaikowsky and Stobbe made up the program.

Miami, Fla.—Bertha Foster, founder and director of the Miami Conservatory, has organized a woman's chorus, composed of some of Miami's best talent. Twenty-five members are enrolled and they meet every Wednesday at the Conservatory under Miss Foster's fine leadership.

Another chorus has just been organized in connection with the Miami Music Club, in the studio of the Misses Eleanor and Adelaide Clark, who offered the chorus their rooms for the purpose of enlarging the activities of the Music Club. With these two newly organized bodies it is expected that community singing will be permanently featured.

The vocal pupils of Mrs. John Livingston gave a recital at her studio which proved a delightful affair. Those who took part were Mrs. R. L. Peacock, Mrs. E. M. Fink, Thora Hall and Mrs. John Livingston.

Mrs. Neil Green, former pupil of Visanah, Musin, Basha and Rich, has opened a violin studio in the Gramling Building, East Flagler Street. Mrs. Green graduated from Brenan before studying in New York and in Philadelphia.

Recent radio concerts at the metropolis station included programs by Bertha Foster, pianist; Dolores Gamble, pianist; Mary Pastorius, soprano of the Miami Conservatory; L. D. Gates, tenor; Trinity Methodist Choir, directed by L. D. Gates; trio, C. E. Brown, baritone; L. A. Warner, bass, and L. D. Gates, tenor. Corinne Fandel is another favorite among musicians, as she is a young pianist of exceptional ability whose playing carries well by radio.

The officers who will serve the Miami Music Club this season are Grace Porterfield Polk, founder-president; Mrs. L. A. Warner, first vice-president; Mrs. LeRoy Smith, second vice-president; Mrs. Carl Mayer, third vice-president; Mrs. K. B. Dungan, recording secretary; Frances Tarboux, corresponding secretary; Mrs. W. A. Rollert, treasurer; Mrs. Charles Cushman, librarian. Leona Dreisbach is Federation (national) secretary and correspondent.

Maria Elise Johnson and Frederick Gannon were to be married on September 12 at Miss Johnson's ancestral home, "Morgan Lodge," Beersheba Springs, Tenn. Miss Johnson is a well known violinist, pupil of Garay, Tirindelli and Auer. She has concertized in many southern cities, as well as in New York, and taught violin in the former Miami College of Music for four years. She has taught violin at Rollins Conservatory for the past three years.

Missoula, Mont.—Tuesday evening, August 22, the Gilvan Opera Company presented "Ruddigore." The company includes Hazel Huntley, contralto; Martha Cook, soprano; Thornley Jobe, tenor; Tom Morris, baritone, and Harrison Burch, pianist.

Margaret Wickes, a talented young musician of this city, sailed August 26, for Manila, where she will be piano instructor in the Ellenburg School.

Gladys Price, who has been spending the summer months at the Cornish School in Seattle where she studied singing, dancing and dramatic work, returned home recently.

New Haven, Conn.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Provincetown, Mass.—An interesting chamber music concert was given August 20, under the auspices of the Provincetown Art Association. The Beethoven string quartet, op. 18, No. 6, opened the program, played by Melzar Chaffee and Isabel Rausch, first and second violins; William G. Jones, viola, and Martha Whittemore, cello. Miss Rausch and Miss Whittemore, assisted by Nothera Barton at the piano, then played the Brahms trio, op. 8. Two sketches for string quartet, based on Indian themes, by Griffes, followed, and the program was completed with the Franck quintet in F minor.

San Antonio, Texas.—Frida Stjerna, Swedish soprano, has been appearing with great success while in the East, according to accounts received here. Mme. Stjerna is one of San Antonio's most valued musicians.

Verna Yturri, soprano pupil of Mary Jordan, sang for the radio August 15 and was soloist with the Municipal Band, Edgar Rogers, leader, August 27.

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Subscriptions previously listed \$ 54
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Maidee Bybee, contralto, and Verna Yturri, soprano (pupils of Mary Jordan), and Lucas Cerna, violinist (pupil of Julien Paul Blitz), with Walter Dunham at the piano, presented an interesting program at the Station Hospital at Fort Sam Houston, August 29.

Julien Paul Blitz, conductor of the San Antonio Symphony Orchestra, has been engaged by the Ursuline Academy as dean of music. Courses will be given in violin, piano, theory, sight reading, wind instruments and cello.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Tyrone, Pa.—Virginia Bateman-Hopkins appeared recently in a song recital at the Methodist Home for the Aged. Her voice, a dramatic soprano, enhanced the beauty of many songs loved by these old folks. Their appreciation was evidenced by the number of encores she sang. At the close of her program she generously sang a number of

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songs called for by those present. Even then her audience was loath to have her stop and only permitted her to do so on condition that she return and sing for them every time she comes to Tyrone.

Winona Lake, Ind.—A very impressive presentation of "Elijah" was witnessed by 20,000 people in the mammoth new tabernacle on August 4 and 5, when William Dodd Cheney's dramatization of the oratorio was staged in grand opera form, under his personal direction. Each of the eleven episodes had its particular scenic environment. Mr. Cheney's sketches for the scenes were reproduced in adequate stage settings painted by the firm of Sosman & Landis in Chicago. The Oriental costuming was on an elaborate scale and electrical effects played an important part in the production. There were representatives of various organizations from all parts of the country present. Mr. Cheney has been asked to give this work in the "Bowl" at Los Angeles. Dr. Frederick Martin, well known oratorio singer and solo basso of the Fifth Avenue Presbyterian Church, New York City, was most enthusiastic in praise of its impressive effects.

B. G.

SCHEVENINGEN SEASON UNDER SCHNEEVOIGT PROVIDES RECREATION

(Continued from page 17)

with eminent poetry, clearness and fervor. He identified himself with this work in a manner which made the deepest impression that reproductive art can achieve: that of a genial and flawless improvisation. Manén, with his not overlarge but very sympathetic tone, his excellent technique and sensitive delivery proved himself the old charmer who knows how to win the hearts of his audience.

Among the song-recitalists Birgitt Engell carried off the honors of the season; Handel's aria "Cara selve," an aria from Mozart's "Finta giardiniera," songs by Strauss, a fragment from Debussy's "L'enfant prodigue" and Johann Strauss' lovely valse-song, "Frühlingsstimmen," gave this admirable singer ample opportunity to prove herself an artist of the first rank.

A young American singer, Harriet Van Emden, also left a very gratifying impression with arias from Mozart ("Figaro") and Debussy ("L'enfant prodigue"). She commands a well-trained and pleasing voice while her delivery proves her to be a singer of sensitive feeling and good artistic taste. Mme. Santhagen-Manders, one of our native song-artists, reaped much applause for her excellent rendition of Beethoven's "Ah! Perido" and Senta's ballad from "The Flying Dutchman."

Successful recitals were also given by the young Swiss violinist, Hedwig Fassbaender, who gave evidence of her fine musical training and reliable technique in concertos by Mozart and Paganini; and by Herman van der Vegt, who in technique and style proved himself a worthy adept of his teacher, Carl Flesch.

NOTES.

At present an Italian opera company is also enlivening musical life in Scheveningen, and Signora Albertina Casani, the star of the company, is triumphing in operas by Verdi, Rossini, Donizetti and others.

Thus the musical offerings of Scheveningen are as abundant as they are variable and the quality is more than pleasing. That, coupled with the soothing surroundings, makes this seaside resort an excellent place of recreation for body and mind.

LOUIS COUTOURIER.

Harriet Foster Honored in Toledo

An echo of Harriet Foster's recent visit to Toledo, Ohio, is the following, which appeared in the Blade of August 20: "Harriet Foster of New York, a musician of note, has been the guest of Mrs. Howard R. T. Radcliffe. A number of informal entertainments were arranged in her honor, at which her friends were privileged to hear her splendid voice in several groups. Mrs. Foster is well remembered in this city for her contribution to the program at the formal opening of the Cherry Street Building of the Toledo Woman's Club."

Stasia Ledowa with Gallo

Fortune Gallo, impresario of the San Carlo Grand Opera Company, announces the engagement of Stasia Ledowa, celebrated Russian premiere danseuse, to head the ballet section of that organization, which opens its New York engagement at the Century Theater on Monday, September 18. Mme. Ledowa for three seasons was prima ballerina of the Chicago Opera. Her brilliant work will be seen in all the operas at the Century which call for ballet and special dance features.

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INTERESTING SOLOISTS ENGAGED FOR BOSTON SYMPHONY CONCERTS

Boston, Mass., September 7.—A splendid list of soloists is now announced for appearance with the Boston Symphony Orchestra at the coming regular season of concerts at Symphony Hall, which is to begin on October 13 and 14. One of several signs that this coming, forty-second, season of the orchestra is to be one of the largest of them all, is seen in the great demand for seats by subscription, which even exceeds that of last year, a record season in itself. For the twenty-four Friday afternoon concerts, all seats were re-engaged early last spring. For the twenty-four Saturday evening concerts a very few are to be had.

Pierre Monteux is entering upon his fourth season as the conductor of the orchestra, with virtually the same illustrious personnel to do his bidding.

ARTISTS TO BE HEARD.

The singers to be heard are Frances Alda and Margaret Matzenauer, stars of the Metropolitan Opera Company, and Frieda Hempel, recently of the same organization.

The pianists will be Alfred Cortot, Benno Moiseiwitsch, Olga Samaroff, Arthur Schnabel, as yet unknown to Boston, and John Powell, the American composer and pianist.

There will be three other composers of note, who are also virtuosos: Alfredo Casella, the young revolutionary Italian, particularly known by his "Italia" rhapsody and his "Couvent sur l'eau," played at these concerts, and highly admired as a pianist wherever he has been heard; Georges Enesco, composer of the "Roumanian Rhapsody," who is renowned throughout Europe as a master of the violin, and whose advent in this country is keenly looked forward to. Marcel Dupré, the young French artist, is known and praised alike as a composer and as an organist. Besides Enesco there will be two violinists at these concerts—Albert Spalding, the American virtuoso, and Toscha Seidel, of rival fame, who belongs to the distinguished handful of

Auer pupils, who have made Russia famous as the country which produces wonder violinists.

ELMAN WILL OPEN SUNDAY CONCERTS AT SYMPHONY HALL.

To Mischa Elman, Russian violinist, has been given the distinction of opening this year's series of Sunday concerts at Symphony Hall. Mr. Elman, who has not been here for two years, will open the season Sunday afternoon, October 15.

A New Miniature Orchestra in New York

The Miniature Symphony Orchestra of New York will make its first appearance in this city during the forthcoming season, with the assistance of soloists, under the management of Mollie Croucher. The orchestra will be directed by Joseph Knecht, formerly assistant concertmaster of the Metropolitan Opera House and now conductor of the Waldorf Sunday Night Symphony Concerts, at which many artists, who since have become well known on the concert stage, made their debut. Mr. Knecht brought himself into prominence also through the fact that he performed at his Waldorf concerts many hitherto unfamiliar or infrequently heard American compositions.

Adelaide Gescheidt Reopens Studio

Adelaide Gescheidt, "Creator of Dependable Singers" and sole teacher of Judson House, Irene Williams and Alfredo Valenti, has resumed instruction for the season 1922-1923 in her scientific system of Normal Natural Voice Development and the art of interpretation. Her associates are: Charles A. Baker, Gustave Ferrari, Henriette Gillette, Eleanor Waite, Frances Holloran, Anne Tindale and Gunhilde Jette.

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Frederik Frederiksen Opens New Studio

Frederik Frederiksen, the well known violinist and instructor, has just severed his connection with the Chicago Musical College and opened his own studio in the Fine Arts Building, Chicago.

Born in Frederikshald, Norway, the city from which Olive Fremstad hails, Mr. Frederiksen, however, was educated in Sweden, where his father was naturalized. He received his first instruction from a pupil of Ferdinand David in Gothenburg, Sweden, where his parents settled, and was later taken to Leipzig to study in the Royal Conservatory. At the age of fifteen, he studied violin there under Hans Sitt and Prof. Friedrich Hermann, and, under S. Jadassohn theory. He was graduated with honors three years later, after which he studied with Emile Sauret in Berlin. In Paris he took lessons from Martin Marsck, and while in the French capital he was a member of the famous Lamoureux Orchestra. After a concert tour through Scandinavian countries with Mr. Sauret, playing his master's duet for two violins, they went to London (Mr. Sauret has just been engaged as head of the violin department of the Royal Academy), where Mr. Frederiksen also taught



FREDERIK FREDERIKSEN.

for a season during the illness of one of the professors of the violin department. Mr. Frederiksen enjoyed great success in London as virtuoso, teacher and conductor.

He, with his wife, Grace M. Henshaw-Frederiksen (first Liszt Scholarship winner in the Royal Academy, and an "Associate of the Royal Academy"), toured Scandinavia and England, gave annual Scandinavian concerts in London, which were under the patronage of the late King Oscar II of Sweden and Queen Alexandra of England. These concerts were given for thirteen years by Mr. Frederiksen and were highly successful, both with the public and the critics. As assistant in London to Emile Sauret, when the latter was called to the Chicago Musical College, Mr. Frederiksen came also as assistant to this master in 1905. Since that time he has duplicated his success here as a performer, teacher and conductor.

He has brought out many beautiful Scandinavian compositions unknown to the American public, both solo and ensemble works, and has given several highly successful orchestra concerts of Scandinavian compositions and proved himself a successful conductor. He has played under some of the most prominent conductors. Mr. Frederiksen is the proud possessor of many testimonials, among which may be noticed those written by Dr. Karl Muck, Giorgio Polacco, Walter Damrosch, Sir Henry Wood, Alberto Randegger, and if space were given to the reproduction of press notices he has received in his successful career, an issue of the MUSICAL COURIER would not suffice. Besides giving violin lessons, Mr. Frederiksen will also hold ensemble classes with pianists who wish to play sonatas, suites or trios. R. D.

Tom Burke Heard in Stamford

Stamford, Conn., August 30.—Tom Burke, tenor, made his first appearance here tonight in concert, under the management of William A. Brady, who proposes to send him this fall on a tour.

Mr. Burke, who has hitherto been known as an opera star through his success at Covent Garden in London and again with the Chicago Opera during its New York engagement last year, departed this evening from his usual custom and included popular ballads in his program as well as arias.

Mr. Brady has indicated that an early reappearance of Mr. Burke in concert might be expected by New Yorkers. Edouardo Albano, baritone, who was also on the program, added to the enjoyment of the evening. B.

Connecticut F. of M. C. Contest

The Connecticut State Federation of Music Clubs announces that the fifth biennial national contest for young professional musicians will take place in Connecticut some time between February 15 and March 30, 1923. The Connecticut chairman of these contests is Mrs. Frederic Munroe Card, 116 Edna avenue, Bridgeport.

Mrs. Card announces the following judges for the Connecticut contest: Dean David Stanley Smith and Prof.

Isadore Troostwyk, of Yale University; Prof. Cearno, dean of music at Women's College, New London; George Chadwick Stock, president of the Horatio Parker Choir, New Haven; Prof. John Adam Hugo, supervisor of public schools, and Clayton J. Stevens, both of Bridgeport; Ralph I. Baldwin, supervisor of public schools, Hartford. The Connecticut State Federation of Music Clubs offers a cash prize of ten dollars to the one receiving the highest percentage in any class in the contest.

More About the American Academy in Rome

In a recent number of the MUSICAL COURIER was noticed the Third Fellowship Award, namely, that of Randall Thompson of Roxbury, Mass., to the American Academy in Rome. The two Fellows now in Rome unite in saying that the Eternal City is an inspiration to the creative artist; they find of the greatest benefit the opportunity for uninterrupted work and freedom from teaching. These Fellowships are awarded as the result of open competitions held for American born citizens. Howard Hanson of San Jose, Cal., was awarded the second Fellowship in November, 1921, the national jury consisting of Richard Aldrich, John Alden Carpenter, Walter Damrosch, W. J. Henderson, Walter Spalding and Owen Wister. The same jury had previously met and appointed Leo Sowerby of Chicago, a First Fellow in music.

As in the case of the French Prix de Rome, a specified amount of original work is required each year. During the past year Leo Sowerby composed a sonata for piano and violin; a ballade for two pianos and orchestra; two pieces for piano and violin, and a set of five pieces for piano. The sonata was performed in public in Rome on January 23, 1922, and it will again be played in public in London on October 10 next by the composer and MacNeil, the violinist. The ballade will be played by Maier and Pattison on their forthcoming tour in the United States. Howard Hanson has written a set of three piano pieces dedicated to King Victor Emanuel, the first of which was played before the King on his visit to the Academy on May 31. He has also composed an entire symphonic work, "Scandinavia Symphony" in E minor, which will be played either in New York or Rome next season.

The department is comfortably housed in the Villa Chiaraviglio, opposite the main Academy building, provided with a music hall, three studios, and living quarters. Richard Aldrich and Walter Damrosch, two members of the national jury, have visited the department during the year and have declared that the work has been of high caliber. Of the department itself, Mr. Damrosch has written, "As an American citizen I am proud of the work you are doing." He has also expressed this opinion in the public press. The policy of the department has been to encourage discussion and performance of current musical composition, and to this end a weekly meeting of composers is held at the Villa Chiaraviglio. This "Musical Circle" has become a feature of Roman musical life, and has been instrumental in bringing together the leading composers whose opinions on musical works have been illuminating and extremely useful to our Fellows. The following composers have taken part in these reunions: Montemezzi, Respighi, Nina Boulanger, Tommasini, Setaccioli, Alaleona, Molinari, Bejardi, Casella and Santoliquido.

Toward the end of June the two Fellows, Messrs. Sowerby and Hanson, started on a musical tour, with the intention of attending the musical festivities in Vienna, Salzburg, Munich, Gloucester, and Leeds, the last mentioned at the invitation of Mr. Coates. This tour will close in November and the work in Rome will be resumed.

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KALAMAZOO PLANS FOR A BUSY SEASON

Kalamazoo, Mich., August 28.—Much interest is being manifested in musical circles here in the new plans for the coming season, and it is expected that the city will have greater musical advantages than ever before.

The societies most active in the promotion of the interest in better music are the Kalamazoo Choral Union, the Kalamazoo Musical Society (with a membership exceeding five hundred), the Morning Musicales, the Afternoon Music Study Club, and the Students' League.

ACTIVITIES OF VARIOUS MUSICAL SOCIETIES.

The Kalamazoo Musical Society, with Mrs. H. M. Snow as president, supported by an able corps of officers and directors, closed a successful season last June with a surplus in the treasury, after having played host to the State Federation of Music Clubs during its annual sessions, in addition to carrying on a successful series of programs of local and outside talent and purchasing a grand piano for the use of the society.

The Musical Society has also fostered the organization of the Kalamazoo Symphony Orchestra and has sponsored

thusiasm, and interest in the organization has steadily grown. The personnel of the orchestra numbered about thirty players last year, and will be considerably increased this season.

A series of five monthly concerts was given by the orchestra last year. Local soloists assisted, and the concerts were well attended. The players have made remarkable progress, and have presented works of merit.

C. Z. Bronson, director, is a veteran conductor of bands and orchestras. It is anticipated that during the second year the orchestra will give out-of-town concerts as well as another series of local concerts, and that the repertory of the organizations will be considerably extended.



Photo by Spaeth.

KALAMAZOO JUNIOR HIGH SCHOOL ORCHESTRA AND CHORUS.

Leslie D. Hanson, director.

at the end of the year, with a comfortable surplus to cover incidental expenses and to form a nucleus of a fund to start the new season's activities. The co-operation of local business people and music lovers has helped to make it possible to organize and maintain an orchestra of a high standard.

Mrs. H. M. Snow, as president and business manager, has proven efficient. In addition to musical ability of a high order, Mrs. Snow has the vision and executive ability to conduct the launching of a new enterprise and to carry it through successfully, as well as to inspire confidence in the movement undertaken.

KALAMAZOO CHORAL UNION.

Mrs. A. E. Curtenius, president of the Kalamazoo Choral Union, promises a full season of musical attractions year's season, culminating in the annual May Festival of three concerts, with the Chicago Symphony Orchestra, Metropolitan soloists, the Kalamazoo Choral Union chorus, and children's chorus, provided some highly enjoyable events. The pre-festival concert series included recitals by Lucrezia Bori, Jascha Heifetz and Leopold Godowsky.

Harper C. Maybee, who has for several years been a leader in Kalamazoo's musical activities, is in New York



Photo by Heifort.

KALAMAZOO SYMPHONY ORCHESTRA.

C. Z. Bronson, director. (Mrs. H. M. Snow, president and business manager, is the cellist in the centre.)

the subsidiary clubs known as the Morning Musicales, the Afternoon Music Study Club, the Students' League, the Professional Music Study Club, and the Altruistic Society. The Morning Musicales and the Afternoon Music Study Club have a kindred purpose—the serious study of music.

The Students' League is an organization of the younger musicians and students, and has done some very interesting work in encouraging serious study and preparation for public appearances.

The Professional Club is made up of teachers, choir directors, and others who follow music as a profession, and includes the leading professional musicians of the city.

The Altruistic Club makes organized provision for good music for hospitals and similar institutions, and through its services much good has been done in bringing music to those who are in need of diversion and entertainment.

Henry Overley, a pianist and composer of marked ability, succeeds Mrs. Snow as president of the Kalamazoo Musical Society. Mr. Overley is also choir director and organist of St. Luke's Episcopal Church, and is a successful teacher. Mrs. A. E. Curtenius is chairman of the program committee. It is expected that several concerts will be given by outside talent this year.

The music memory contest has proven popular in Kalamazoo, and merchants, schools, teachers and musical societies have co-operated to make it a success. Results have been very gratifying, and it is expected that work on the contest will begin earlier than usual this year.

THE KALAMAZOO SYMPHONY ORCHESTRA'S ACHIEVEMENT.

A noteworthy achievement of the Kalamazoo Musical Society has been the fostering of the Kalamazoo Symphony Orchestra, which was organized in the autumn of 1921 and made its initial public appearance with the Kalamazoo Choral Union. The orchestra was greeted with great en-

Although only a small charge was made for admissions, in order to reach the greatest possible number of people, the treasury of the orchestra was in very good condition

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Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio. Detroit,

Mich.

Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Ore.,

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Dora A. Chase, Pouch Gallery, 345 Clinton Ave., Brooklyn, N.

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Bellefontaine, Ohio, September and Wichita, Kansas, No-

vember.

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Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas,

Texas.

Cara Matthews Garrett, "Mission Hills School of Music," 131

West Washington, San Diego, Calif., September 5.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515

Linwood Blvd., Kansas City, Mo.

Clara B. Lochridge, 1116 Cypress St., Cincinnati, Ohio, Feb-

ruary 7, 1923.

Carrie Manger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes

held monthly through the year.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Laura Jones Rawlinson, Dunning School, 61 North 16th Street,

Portland, Ore. Classes held in San Francisco, October 24

and December 11, 1922.

Virginia Ryan, 244 West 72nd St., New York City, October 1.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.,

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

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City for the year of 1922-23, this being his sabbatical year, with the customary leave of absence granted from his position as head of the music department of the Western State Normal College. Mr. Maybee's absence will be deeply felt, for he has been very active in local musical organizations, has directed the large Choral Union Chorus for several years, and has acted as soloist and director of church choirs, besides being in frequent demand as leader of community singing and soloist on musical programs. Mr. Maybee expects to study in Columbia University, and will return next year to his position in the State Normal College.

PUBLIC SCHOOL MUSIC.

Leslie D. Hanson, supervisor of music in the city schools, has returned to the city from Memphis, Tenn., where he successfully filled a summer position as instructor in the vocal department at St. Agnes' Conservatory. He has a baritone voice of beautiful quality, and appeared in two recitals while in Memphis, besides singing for a radio concert. Mr. Hanson's plans for the coming year include

interesting work for the pupils of the music department in the public schools, with the continuing of the work of choruses, glee clubs, bands and orchestras. The talent of pupils is given every opportunity for development, and the interest of groups and classes is crystallized by preparation for public appearances. With five new school buildings under construction, the music department will benefit, as well as others, by added facilities providing additional rooms for classes and rehearsals of pupils' orchestras. In the new Lincoln building, for instance, a splendid auditorium is provided with a stage having all necessary modern equipment.

Some of the interesting features of the year's work will be the presentation of an operetta by the pupils of Central High School; a spring festival, in which the Junior High School chorus will participate, together with the school orchestra, and various public appearances of the schools' musical organizations. The St. Cecilia Club, composed of high school girls, and the Apollo Club, made up of the high school boys, are popular societies which have done noteworthy work.

M. J. R.

REVIEWS AND NEW MUSIC

(Gamble Hinged Music Co., Chicago, Ill.)

"I HEARD YOU SINGING"

"At last a tune!" cries the reviewer with relief; for so much of the music that comes in for review has everything but tune. This song, by E. Edwin Crierie, however, has a real tune and with a fair showing is sure to become popular. It is a real song for a rather high voice, though it might very well be set lower, as there are no low notes in the published key. It is a song with just enough coloratura in it to delight teachers and students.

May the reviewer be permitted to add that it is evidently the work of an amateur, and to advise serious study?

(J. Fischer & Bro., New York)

"LEAD, KINDLY LIGHT"

This is an important work, by Cyril Jenkins, full of real inspirational fervor and beauty. It is an anthem for baritone solo and four part church choir, with organ accompaniment. Orchestra score and parts may be had from the publisher. Either with organ or orchestra it should be highly effective, and is, notably, a practical composition by a musician who evidently knows the resources of the average church organization.

The melodies throughout are impressive and are harmonized with a great wealth of modern color without ever becoming either difficult or strained. The music flows smoothly and delightfully onward without a suggestion of effort, spontaneous, musicianly, and reaches, before the end, a really magnificent climax, gradually approached and built up with extraordinary skill and dies away to a delicate and striking end. It is a splendid anthem. F. P.

(Composers' Music Corporation, New York)

"LES GOSSES DANS LES RUINES"

"Verdun, Mai, 1916" is printed on the first music-page, showing some connection between these "kids" or "young uns," who seem to be having a good time in Verdun's ruins, judging by most of this music by Francis Coy. It starts in lively time, like a playful march, the bright melody in the left hand, when suddenly, wailing minor music in thirds have the stage, seemingly calling attention to the sad spectacle of ruins all about. Then there is a right-hand figure, based on the opening passages, with repetition of the left-hand melody. Solemn major and minor music occupy twenty-four measures, played softly, followed by a big crescendo, brilliant passages for both hands, a sudden chime-effect, with more sorrowful music, and return to the first subject, crisp and staccato. Altogether a very charming piece, of modern style, but not at all artificial; well worth learning and playing. About grade four.

(Rauhe & Pothow, Berlin, Germany)

SONATINE IN C (for Piano, Two Flutes, Two Violins, Viola and Cello)

Our old friend, Hjalmar von Dameck, pupil of the Leipzig Royal Conservatory in the '80's, from 1900 to 1910 in New York, has arranged this sonatina by Karl Philip Emanuel Bach (the best of the Bach youngsters, sons of the great Johann Sebastian), for the foregoing chamber music combination, and made a very effective transcription for the seven combined instruments. It is music such as Frederick the Great must himself have played, and often heard; perhaps our Ben Franklin also, on his momentous visit to European courts. It is full of all the queer quirks and mannerisms associated with the music of that time, but straightforward, honest, playful by turns, highly enjoyable throughout, because full of naturalness and contrast. A larghetto introduction is followed by an allegro molto, and this by a plocacca, and a notable thing about it all is that every movement is in the same key. For convenience in rehearsal, Mr. von Dameck has numbered the measures, and it is all printed in that solid, thorough fashion, with no error of any kind, characteristic of the German printer's art. Dedicated to Mrs. Annie E. Kelley, New York.

(White-Smith Music Publishing Co., Boston, New York and Chicago)

"THUNDERBIRD SUITE"

Lotus La Rondelle has arranged this notable composition by Charles Wakefield Cadman, originally a full orchestral score (for violin, cello and piano), and as such noticed at some length in the MUSICAL COURIER of July, 1921. The present writer wrote that notice, and stands by every word of it, and "every word" is praise, too. It is founded on American Indian folk songs and dances, and was written as incidental music for an Indian drama by Norman Bel Geddes, being Cadman's sixty-third work. Five movements make up this trio arrangement, consisting of "From the Village," "Before the Sunrise," "Nuwana's Love Song," "Night Song" and "Wolf Song" (war dance). The composer has used the Indian tunes without altering a note, and these melodies appear "in native form," and also with "white man's harmonies." A "Foreword," and two pages

captioned: "In Defense of Idealization," signed by Cadman, dated 1917, is mighty interesting reading. He says that no primitive race is more music-loving than the American Indian; all Indian specialists are agreed as to this, and it is said that the average Indian boy will show preference for a musical instrument over any school study. Much of the music is truly beautiful, especially the "Night Song." The war dance has humor and fierceness combined, ending with a war whoop. Anyone interested in American Indian music will find Cadman's piano pieces, known as "Idealized Indian Themes," a good prelude to the study of this trio, while our leading players of chamber music will do well to place this in their repertory, for there are few such works by American composers.

(Schroeder & Gunther, New York)

"TO A ROSEBUD," "PASTORALE," "FOX CHASE," "WALTZ BRILLIANT" and "ARKANSAS TRAVELER"

These are light pieces (for piano), of salon character, the "Rosebud" being almost a replica of the once famous "Monastery Bells," by Wely. "Pastorale" is in minor, built on an original figure for both hands in contrary motion. "Fox Chase" has the sub-title, "A Staccato Crescendo," which well describes the four-page piece of bright music. It pictures in music a moonlight night, the hunters galloping on the frozen ground, "Old Bill" howling, dogs striking the trail, with yelps of all the canines, a hot scent, the chase gets livelier, the fox is in sight, hounds come closer, and—caught! By Irl Leslie Allison.

"GAVOTTE" and "I LOVE THE SPRING"

Robert Huntington Terry, organist of St. Andrews' P. E. Church of Yonkers, is the composer of these nice pieces for piano, both of them well picturing a set idea. The "Gavotte" is antique, graceful. "The Spring" is spontaneously joyful, requiring large hands to encompass the reach of a tenth, which is conspicuous throughout. A Scottish intermezzo is pretty, songlike, being repeated with strong tones. Return to the original idea brings the piece to a close, all very light and, at the finish, precipitate.

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- The art of combining technique and interpretation?
- Why a voice sounds "bleaty" or "yelly"?
- Why many voices last but a short time?
- That uncontrolled emotions affect voice technic?
- That it is possible to have a resonance which is not jammed, pinched or forced?
- That dieting affects the breathing?
- That there is a science of deep breath taking and breath control?
- Why many voices sound too high or too low?

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MR. AND MRS. ALEXANDER BLOCH,

the artist couple, who spent the entire summer at Lake George, N. Y., combining teaching with preparing of programs for next season's concerts, as well as devoting several hours daily to outdoor sports. The new Bloch studios in New York will reopen early in October.



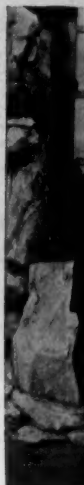
IN ROME WITH TITO SCHIPA.

The accompanying snapshots were taken recently in the Italian capital, where the Chicago Opera tenor has been spending some of his summer vacation. In the group, the singer may be seen with some friends and his brother (on the extreme right) rusticating at Rocca di Papa.



POVLA FRIJS,

the Danish soprano, who has been prevailed upon to give lessons in interpretation during the entire 1922-23 season. It had been previously announced that she would give a limited number of lessons before the opening of her concert season, but owing to the insistent demand for instruction she has been compelled to alter her plans. Mme. Frijs is well known for her great success in concert both in this country and abroad. According to the London Times, "She has an exceptional amount of the quality called temperament, so that every song she sings is alive from beginning to end. So strong is her individuality that every song seems to be fully realized."



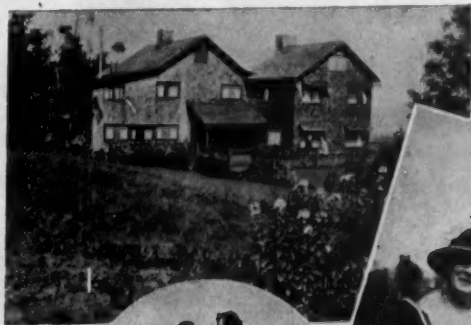
ECHOES OF THE ASHEVILLE FESTIVAL.

During the recent Southern festival, which was one of the most successful events of this season, the camera man did considerable scouting about, and the accompanying snapshots are the result: (1) Florence Easton and Fred Patton waiting patiently for the train that was six hours late; (2) Judson House, tenor, and Fred Patton, baritone, at the Asheville Festival, and (3) Irene Williams, the new one in the picture.



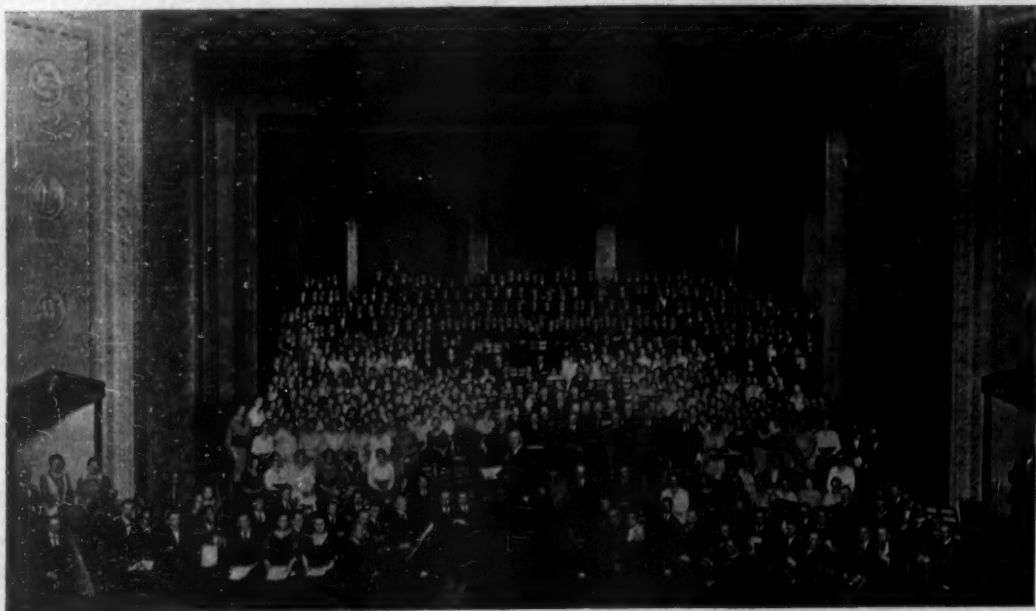
AMONG THOSE AT DEAUVILLE

may be mentioned Barbara Maurel, contralto, who is shown here at the races and also at the famous Potiniere where King Alfonso had his aperitif every noon. Miss Maurel sailed for America on the Majestic on September 6 to be ready for her fall dates beginning in October. On June 30 she gave a very successful recital in London, receiving the warm support of the critics there.

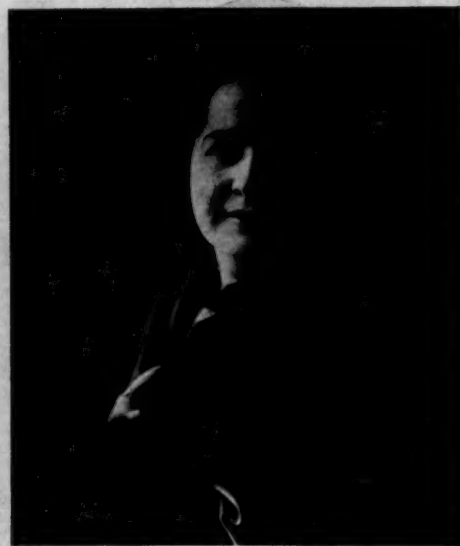


THE YEATMAN GRIFFITHS ENJOYING A WELL EARNED REST.

(1) Ondas Cottage, Onteora Park, the Catskill Mountains, which is on the beautiful estate of Gilbert Colgate, where the Yeatman Griffiths and Florence Macbeth are having a glorious vacation. (2) Yeatman Griffith and his son, William Caldwell Griffith on the veranda of their summer cottage. (3) Mr. and Mrs. Yeatman Griffith and Miss Macbeth finding enjoyment in the mountains, prior to a strenuous season. The Yeatman Griffiths will return to their New York studios on September 25. A heavily booked schedule awaits them and also Florence Macbeth, who starts her coast to coast tour on October 1, being fully booked for the entire season.



PERFORMANCE OF SCHONBERG'S "GURRELIEDER" AT DUISBURG
at which there were 1,000 participants, under the direction of Paul Scheinpfug. (See story on page 26 in the Musical Courier, issue of August 24.)

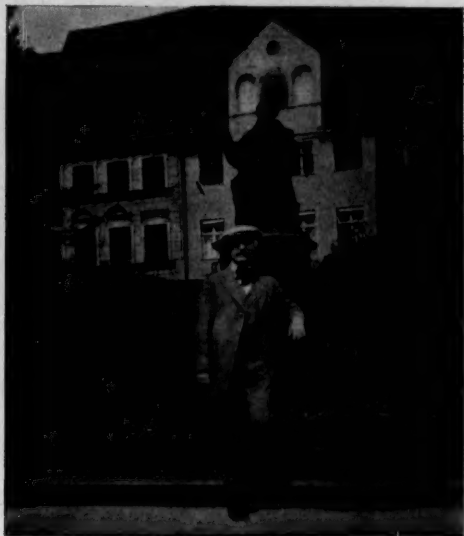


KATHRYN MEISLE,
contralto, is spending the summer at her home near Philadelphia, preparing her programs for the coming concert season. M. H. Hanson, Miss Meisle's manager, has already booked for her over thirty dates, including appearances as soloist with some of the leading symphony orchestras in the country. Miss Meisle has been and still is a pupil of William S. Brady.



THE FINAL NIGHT OF THE STADIUM CONCERTS.

This is rather an unusual photograph inasmuch as it shows nearly all the vast crowd that greeted Conductor Van Hoogstraten and the Philharmonic Orchestra at the end of the summer season. The record was broken on this last night, there being 15,000 people at this concert and some 500 turned away for lack even of standing room. (Photo by Drucker & Raltes Co.)



ALBERTO JONAS,
the Spanish piano virtuoso, standing in front of the Hans Sachs Statue. The snapshot was taken by his wife. After a three months' sojourn in Holland, Germany, Austria and Denmark, Mr. and Mrs. Jonas will return to New York, arriving about October 1.



ERNA CAVELLE,
soprano, who is summing at "The Balsams," Dixville Notch, N. H. The accompanying snapshot of Miss Cavelle was taken on the bridge at Lake Gloriette in front of the hotel.



"A NUT-CRACKER SWEET,"
(with apologies to Tchaikovsky)—the same being comely Adele Rankin, soprano and teacher, on the lawn of the Gennings cottage, Bradley Beach, N. J.



MARION LOVELL,
young coloratura soprano, whose New York debut last season resulted so successfully for her, the critics being unanimous in their favorable opinion of her singing. The New York American said that "she might reservedly be called a coming Galli-Curci, for she sang florid arias and brilliant romances in a fashion that promised much for the future." Since then Miss Lovell has sung in several other cities, where her success has been as definite. During the coming season she will be heard over an extended territory.



RALPH COX,
American composer, who has spent the entire summer in the Yosemite Valley, the Sierras and at Los Angeles, Cal., in rest and recreation, will return to New York the middle of September and at once resume professional activities.



FRANCES NASH.
Several views of the American pianist. (1) Snapped at her temporary residence in Paris, and (2) taking a holiday at the beach where Miss Nash met a fellow-artist, Rosalie Miller.



READY FOR A STROLL.
A recent snapshot of Gigli, the Metropolitan Opera tenor, and his wife, at the door of the Hotel Santa Lucia, Naples, about to take a constitutional.

MAKING THE MOST OF THE WANING DAYS.

With the approach of the new season, bringing with it numerous concerts and many roles at the Metropolitan Opera House, Rosa Ponselle is making the best of the summer vacation, which she is spending on the Sound, in Connecticut. Here are a few excellent snaps of the singer: (1) the sun has its advantages for it helps to get good pictures; (2) a "Lorely" in reality—or "Beauty and the Beast"—either caption could apply; (3) a few tricks; (4) off for the golf course; (5) with a little friend.

CHICAGO SYMPHONY ORCHESTRA ANNOUNCES PLANS FOR SEASON

Long Lists of Concerts to Be Given with Brilliant Array of Soloists—Chicago to Hear Chaliapin—End of Vacations Bring Back Numerous Teachers—Many Conservatories, Schools and Studios Begin Activities—Notes

Chicago, Ill., September 9.—In its announcement of the Chicago Symphony Orchestra's thirty-second season, which will consist of twenty-eight successive Friday afternoon and the same number Saturday evening concerts, commencing October 13 and 14, the Orchestral Association gives out the following list of soloists to appear during the season in addition to members of the orchestra: Erika Morini, Toscha Seidel and Erna Rubinstein, violinists; Mischa Levitzki, Benno Moiseiwitsch, Alfred Cortot, Josef Hofmann, Alfredo Casella, Wilhelm Bachaus and Artur Schnabel, pianists; Claire Dux, Maria Ivogun, Elizabeth Rethbert and Paul Bender, vocalists. The list is as yet incomplete and other soloists will be announced later. There will be two series, of six concerts each, of children's concerts this season—one to be given on the first Thursday afternoon (at four) of each month, beginning November 2, and the other on the third Thursday afternoon (at four), commencing November 16.

MAX RABINOFF IN CHICAGO.

Max Rabinoff was in Chicago during the week in the interest of his various musical attractions, several of which are booked for appearances here this season.

COLUMBIA SCHOOL OF MUSIC NOTES.

The twenty-second year of the Columbia School of Music will start off with a remarkably large attendance Monday morning, September 11. By that time all of the faculty will have gathered from the various points of the compass to which the desire for a beneficial vacation, or foreign study, or professional engagements has called them.

One of the new departments of the school which is creating a lively interest is the Opera Production Department, under Robert Macdonald. Plans are now under way to combine this with a complete dramatic training, enabling students to study not only certain excerpts from the operas in the way of set arias and scenes, but also to learn entire roles with the mise-en-scene, the action and the musical continuity that alone can give a fair idea of an opera as a whole.

It is believed that many students, even among those who have no special gift for an opera career, will avail themselves of the training offered for the purpose of profiting in the way of general musicianship and poise.

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When George Nelson Holt arrived at the School on his return from Paris the latter part of this week, he almost at once snapped off his vacation by giving a lesson in spite of the fact that the fall term did not actually begin until Monday morning, September 11.

HANNA BUTLER BACK FROM VACATION.

Hanna Butler, vocal teacher, has returned from her summer vacation spent in Northern Michigan. Part of her recreation time, however, was employed singing and teaching. September 12 will find Mrs. Butler in Rock Island (Ill.), where she will give a song recital. For the coming season her time in her studio in the Fine Arts Building is practically all filled at this early date, and her concert engagements are even more numerous than last season. Mrs. Butler's re-opening of her Chicago studio, as every year, takes place the first week in October. As yearly, before starting her hard work, she will go East to the White Mountains to inhale invigorating air that gives her the strength to teach as many hours as she does, besides appearing at her best whenever selected as soloist or recitalist.

CHICAGO TO HAVE CHALIAPIN.

As predicted by the MUSICAL COURIER last spring, the Metropolitan Opera Company will not be the only organization to bring Chaliapin to America this season, as it is practically assured that he will sing at least four performances with the Chicago company.

THE DUAS RETURN FROM EUROPE.

After a summer spent in Europe, Mr. and Mrs. A. G. Dua (Esther Harris) returned to Chicago and re-opened their school, the Chicago College of Music, on September 5. One of the busiest schools here, The Chicago College of Music has a very large following, and the enrollment this season is already heavy.

HOUSE WARMING AT GUNN SCHOOL.

The officers and faculty of the newly established Glenn Dillard Gunn School of Music and Dramatic Art sent out invitations for a "house warming" at their new home on September 9, from four until ten o'clock. Informal programs were presented at four-thirty and eight o'clock by several members of the faculty. More about this will be published in the next issue.

THE MAURICE ROSENFELDS' VACATION OVER.

Mr. and Mrs. Maurice Rosenfeld have returned this week from Detroit (Mich.), where they vacationed for a few weeks at the home of their father. Mr. Rosenfeld has reopened his piano studio with a large class.

AMERICAN CONSERVATORY NOTES.

The new season of the American Conservatory opens Monday, September 11, with an attendance that breaks all previous records. Students from all parts of the United States, from Canada, even from the Orient, engaged instruction under the various artist-teachers of the Conservatory. Scores of talented pupils competed for the scholarships awarded every season by the president of the Conservatory. The names of the fortunate winners will be announced in the near future.

The Normal or Teachers' Training Department will open September 30. Victor Garwood will have charge of the classes in musical history, and the president, John J. Hattstaedt, will deliver a series of lectures on pedagogy, aesthetics, piano technique, repertory and kindred subjects. The members of these classes are advanced students who desire to be trained in the art of teaching.

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CHICAGO MUSICAL COLLEGE

The American Conservatory conducts two branch schools, one on the North Side at 4611 Kenmore avenue, corner Wilson avenue, and a South Side branch school at 1133 East Sixty-third street, near University avenue. The instruction is given by regular members of the faculty.

Among the recent positions secured by graduates of the department of Public School Music of the American Conservatory should be noted the following: Velma Streeter, a graduate of the class of 1922, supervisor of music at Fergus Falls (Minn.); Renota Sanicola, assistant supervisor at Los Angeles (Cal.). These young women prepared for their work under the direction of O. E. Robinson, director of the department of Public School Music of the American Conservatory.

Elaine De Sellem, an artist well known in operatic circles, has joined the vocal faculty of the American Conservatory. Miss De Sellem was for years a leading member of the Boston and several other opera companies. She also appeared with the Chicago, St. Louis and Cincinnati symphony orchestras and in many spring festivals.

The Children's Department of the American Conservatory will open September 30. Under the direction of Louise Robyn and Ethel Lyon this work has maintained a high standard and is recognized as one of the features of the Conservatory. The classes meet on Saturday mornings.

Harris R. Vail has been engaged as director of the music department of the University High School. He will also continue his activities with the American Conservatory. The series of Saturday afternoon recitals will open on October 6. Particulars will be announced next week.

An unusual number of artist-pupils of the American Conservatory had Chautauqua engagements during the past summer.

Heniot Levy, who made a tour of England and central Europe, arrived in Chicago September 8.

CHICAGO MUSICAL COLLEGE IN NEW CONCERT ENTERPRISE.

It always has been one of the fundamental convictions of the Chicago Musical College that students should be given numerous opportunities of appearing in public. To that end it has for many years negotiated weekly concerts in which its students have played and sung, and many others in which students in the opera, expression and dancing classes have appeared. This season the institution proposes to go further along this path. Concerts will be presented in Orchestra Hall in which artist students will be heard. The first of these will be given Oct. 17. In addition, numerous recitals will be set forth in the Steinway Hall recital hall, the recital hall in the Chicago Musical College, and others in Central Theater, etc. The institution does not confine these appearances to advanced students, for believing that it is of vital importance to the progress of children to become accustomed to public appearance, it gives generous opportunities to the little folk to play before audiences.

BUSH CONSERVATORY NEWS.

Monday, September 11, marks the opening of the fall term at Bush Conservatory, and reports from this progressive Chicago music school indicate a banner enrollment for the season.

The season also marks the twentieth year of the Conservatory's corporate existence. The anniversary is cause for congratulations for many reasons chief of which is President Kenneth M. Bradley's continuance as director. The forward-looking and progressive and artistic policies of Mr. Bradley have been at the foundation of the splendid growth of the institution since the beginning, and have put it in the front rank of American music schools.

Advance registrations have been received from almost every State of the Union and already the schedules of the teachers are well filled.

The outstanding feature of the season is the violin department, where the famous Otokar Sevcik has been en-

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gaged to teach. Richard Czerwonky also continues his excellent work and will give special attention to the Symphony Orchestra Training School as director of the orchestra.

The student dormitories are always a popular feature to the out-of-town pupils and the reservations already received indicate that it will be full for the whole season.

CHICAGO MUSICAL COLLEGE BEGINS SEASON.

What promises to be the largest attended season of the Chicago Musical College opens on Monday, September 11. It always has been one of the notable features of the institution that, even in the days when students flocked to France and Germany in the belief that only abroad could a musical education be obtained, it drew many a pupil from Europe. This season the College has enrolled students from places as far distant as Nanking, China, and Helsingfors, Finland. The fame which has brought to this country musical aspirants from abroad and which has gathered together a multitude of others from every part of the United States and Canada clearly has been due to the remarkable advantages which the Chicago Musical College places at the disposal of its students.

All last week preliminary examinations for free scholarships were conducted by Felix Borowski, who reports that the quality of talent that has been heard by him is of remarkable excellence. The final contests for free scholarships in different departments will be held this week. There will be awarded as many as thirty-eight in the piano department, sixteen in the vocal department, fifteen in the violin department, and six in the department of expression and dramatic art.

So great has been the demand for the public school music course, given under the direction of Harold B. Maryott, that it has become necessary to provide an assistant in that department. The new instructor will be Nellie Moench. In the dancing course, too, the demand for first-class instruction has necessitated an addition to the faculty. Mme. Lora Shadurskaya will be the new member. There has been a large demand this season for the work in the various normal classes. This is due, it would seem, to the remarkable successes which have been won as teachers by students of the college, who have won important positions in numerous colleges throughout the country.

JEANNETTE COX.

Mr. and Mrs. Huss Give Recitals

On August 21 and August 28, Mr. and Mrs. Henry Holden Huss gave two morning concerts at their attractive summer home at Diamond Point, Lake George. They had the able assistance of Jerome Goldstein, violinist; Ethel Grow, contralto; Ruth Kemper, violinist, and Samuel Lifschey, violist, in interpreting the interesting programs, both of which were given in aid of Mr. and Mrs. Huss' scholarship fund.

At the first concert Mr. Huss' new sonata for viola and piano in E minor was played from manuscript by Mr. Huss and Mr. Lifschey. Ethel Grow's rich contralto voice lent itself well to a song by A. Holmes and three numbers by Mr. Huss, into which she put much color and enthusiasm. Mrs. Huss was heard in a varied group, including one of Mr. Huss' songs, "The Happy Heart," by request, and another for which Ruth Kemper played a violin obligato. Mrs. Huss was in lovely voice and sang most artistically. Another manuscript number of Mr. Huss—a concerto for violin and orchestra in D minor—was performed by Ruth Kemper and Mr. Huss, with Jane Cathcart assisting as tympanist. Miss Kemper's interpretation was full of verve and brilliancy.

On the second program Mrs. Huss sang beautifully two groups, consisting of Horn, Wagner and Schumann numbers. The second group comprised songs by Mr. Huss, one, a new one—"Daffodils"—being sung for the first time. Mr. Huss' sonata for violin and piano in G minor, op. 19, was given a splendid and finished performance by Mr. Goldstein and Mr. Huss. Mr. Goldstein's poetic word pictures of what each movement of the sonata meant to him were very vivid and imaginative, and were much appreciated. Mr. Huss offered groups of piano solos in both programs in his usual artistic style and they also were greatly appreciated. They included the Chopin ballade in A flat, op. 47; a Chopin prelude, nocturne and valse,

Bach and Schubert numbers and two of his own compositions, a valse and a polonaise.

A select audience of friends and pupils were most enthusiastic over the programs. Among the patronesses were Mrs. Nathan L. Miller, Louise Homer and Marcella Sembrich.

May Peterson Returns, in Better Health than Ever

May Peterson is again in New York, looking better than she has for a long time. Following her accident in New York in the early summer and her confinement in the hospital, she went to Portland, Ore., where she convalesced very rapidly. The young singer is now in possession of her full strength and has more vim and "pep" than ever. This she attributes to her delightful motor trip through Oregon, Yellowstone Park and Estes Park—a trip which



MAY PETERSON.

thrilled her beyond words. She did much hiking, rising as early as 4 or 5 in the morning so as to enjoy the full beauty of the dawn. She was much interested in the old miners of a mining district (where she practically lived out of doors), especially in their quaint manner of speech and habits. All in all, Miss Peterson had a splendid summer, which in a way made up for her weeks of illness, and she is now anticipating with pleasure her new season which will begin about the first of October.

New York Office for Judson Management

Concert Management Arthur Judson has established an office in New York, in addition to its headquarters in the Pennsylvania Building, Philadelphia, its Manhattan address being Room 721, in the new Fisk Building on Fifty-seventh street at Broadway.

With Concert Management Arthur Judson is the International Concert Direction, Inc., of which Milton Diamond is the director. The affiliation of these bureaus last spring has resulted in the compiling of a strong list of artists, and bookings for the season about to open are reported to be extremely satisfactory.

Concert Management Arthur Judson will continue its local activities in Philadelphia and in conjunction with the International Concert Direction, Inc., will direct the tours of the following artists: Inez Barbour, Claire Dux, Estelle Hughes, Marie Tiffany, Margaret Matzenauer, Helena Marsh, Sigrid Onegin, Theo Karle, John Barclay, Clarence Whitehill, Bronislaw Huberman, Kathleen Parlow, Thaddeus Rich, Alexander Schuller, Robert Braun, Hans Kindler, Alfred Cortot, Madeline Crovlez, Leo Ornstein, Olga Samaroff, Frank Sheriden, David and Clara Mannes, Elshuco Trio, New York String Quartet, Philadelphia Festival Orchestra, Rich Quartet, Rich-Kindler-Hammann Trio, and Stuart Walker's "The Book of Job." Elly Ney, Giuseppe Damise and Irene Williams will remain under the management of the International Concert Direction, Inc.

A new department has been created especially to arrange for and to promote debut recitals, and many such events have already been scheduled for the coming musical year. It is the plan of Concert Management Arthur Judson to make metropolitan appearances available for as many promising young artists as possible and the response thus far indicates a busy season.

Harold Flammer's New Catalogue

The publishing house of Harold Flammer, Inc., of New York, has issued its new catalogue. It is not only an attractive brochure, but also contains a complete biographical sketch and half tone of many of America's best known composers. It also gives complete information regarding the Flammer publications and these biographies should prove very interesting to all who wish to keep well informed regarding the American composer.

Dicie Howell to Tour Extensively

Opening with the Buffalo Festival, October 3, Dicie Howell will continue through the West, appearing in Cleveland, Toledo and Lima, Ohio, and returning to the East for an engagement with the Wednesday Afternoon Musical Club of Bridgeport, Conn., on October 25. On the afternoon of October 31 Miss Howell will sing her third New York recital in Aeolian Hall, and will leave directly after for her first tour of the Northwest.

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S. F. M. A. Meets All Its Deficits and New Season Promises to Be Even More Successful—Grace Northrup's Recital Attracts Attention—Various Local Notes of Interest

San Francisco, Cal., August 27.—One of the most interesting recitals heard in San Francisco of recent date, was that given by Grace Northrup, soprano, in the Colonial ball room of the Hotel St. Francis, on the evening of August 15. The program consisted of songs unhackneyed and thoroughly modern in character. Mrs. Northrup has a voice of excellent timbre, flexible, resonant and well under control. It is a voice that answers every demand put upon it by its possessor and is capable of expressing works bordering on the dramatic as well as those of a more lyric mood. Mrs. Northrup is one of those rare artists who interprets her songs with taste and refinement, giving as much reverence to the import of the text as she does to the music. In addition to her exquisite artistry, Mrs. Northrup has a graceful stage appearance and a forceful personality which is keenly felt. More delightful accompaniments have never been heard than those which Benjamin M. Moore played for her. One of the charming characteristics about his playing is his absolute clarity of technic and abundance of color effects. He shared artistic honors with Mrs. Northrup.

S. F. M. A. OFFERS INTERESTING REPORT.

The board of directors of the San Francisco Musical Association held its annual meeting August 23. The result of this meeting was the reelection of practically the same board of governors. The secretary of the association reported that all deficits incurred by the orchestra during the past year had been met and that the financial status of the San Francisco Musical Association is of a sound nature. The San Francisco series of concerts to be given in the new Schubert-Curran theater, will start Friday afternoon, October 20, under the direction of Alfred Hertz. During the past seasons the San Francisco Symphony Orchestra has given concerts in the various musical cities throughout California and the demand for the reappearance of the orchestra in these musical centers this year exceeds those of any previous season. This is indeed a flattering tribute to Mr. Hertz and his men, for it shows that their artistic efforts have been keenly appreciated. Too, it is gratifying to realize that they have succeeded in arousing the interest and enthusiasm of audiences which heretofore scarcely knew

what a symphony really meant or that the San Francisco Symphony Orchestra was in existence.

NOTES.

The Matinee Musicales will be continued throughout the impending season. These concerts have proved most popular during the last two years, attracting by way of their informal atmosphere and unique characteristics a distinguished clientele. Selecting from Selby C. Oppenheimer's list of world famous artists, it has been decided to present to the subscribers such charming musicians as Florence Macbeth, Hulda Lashanska, Florence Easton, Emil Telmanyi, Mona Gondre together in joint recital with Elise Sorelle and the Brazilian pianist, Guiomar Novaes.

Ernest Urchs, of the firm of Steinway & Sons, New York, was a visitor in San Francisco during the past week. He was the guest of Sherman, Clay & Co., and was much feted by his many friends.

Alice Frisca, that fine and gifted young California pianist who met with instantaneous success in France, England and in New York City, is spending the summer months in San Francisco, where she is being entertained by her many friends and fellow artists. Miss Frisca contemplates returning East for the next season.

PORTLAND ANTICIPATES A BRILLIANT CONCERT SEASON

Interesting Concert Series Announced—Organizations Resuming Rehearsals—Thalia Quartet in Demand—Notes

Portland, Ore., August 30.—Portland is anticipating another brilliant season. The Elwyn Concert Bureau, H. M. McFadden, manager, has just announced an exceptionally interesting series of concerts. This enterprising bureau will present Margaret Matzenauer, contralto, October 10; Evelyn Scotney, soprano, October 23; Alfred Mirovitch, pianist, January 8; Mischa Elman, violinist, January 19; Florence Easton, soprano, February 23; Paul Althouse, tenor, February 23; Alberto Salvi, harpist, March 12, and Mozart's opera comique, "Cosi fan tutte," March 26. Steers & Coman, who have brought many noted artists here, will announce their attractions next month.

ORGANIZATIONS RESUMING REHEARSALS.

These organizations will resume rehearsals in September: Portland Symphony Orchestra, Carl Denton, conductor; Portland Oratorio Society, Joseph A. Finley, director; Portland Opera Association, Roberto Corruccini, conductor; Apollo Club, William H. Boyer, director; Orpheus Male

Chorus, William Mansell Wilder, conductor; Columbia Male Chorus, Charles Swenson, director. The Monday Musical Club, Mrs. William H. Braeger, president; the MacDowell Club, Mrs. Warren E. Thomas, president, and the Cadman Musical Club, Captolia Grissen, president, also are looking forward to a busy season.

Uda Waldrop, one of San Francisco's most prominent pianists, composers and organists, is leaving for New York City, where he is engaged to make records for the Aeolian Pipe Organ and for the Duo-Art piano. For some time past Mr. Waldrop has held the position of municipal organist at the Civic Auditorium, where thousands were entertained as well as charmed by the beauty of his renditions and his splendid taste in the selection of his programs. Mr. Waldrop held several church positions in the capacity of organist and was frequently heard here as accompanist to many artists. He will be greatly missed by all San Francisco's musical coterie.

Giulio Minetti, conductor of the Minetti Orchestra, and one of the most noted of Pacific Coast violinists, has resumed his activities and is very active in his new studios. Mr. Minetti has commenced rehearsals with the orchestra, and many fine works are now in preparation for this year. All members of the Minetti Orchestra have at some time been trained under Mr. Minetti's careful and valuable supervision.

Carrie Jones, talented young pianist, has left for Vienna to complete her musical studies. Miss Jones has been heard numerous times in concerts in San Francisco and about the bay regions both as soloist and accompanist. At all times her work has won the commendation of the public and press. C. H. A.

Chorus, William Mansell Wilder, conductor; Columbia Male Chorus, Charles Swenson, director. The Monday Musical Club, Mrs. William H. Braeger, president; the MacDowell Club, Mrs. Warren E. Thomas, president, and the Cadman Musical Club, Captolia Grissen, president, also are looking forward to a busy season.

THALIA QUARTET IN DEMAND.

The Thalia Quartet has recently filled a number of important engagements. This capable organization is composed of Clara Stafford, first violin; Patsy Neilen, second violin; Marion Mustee, viola, and Prospera Pozzi, cello.

NOTES.

This office is in receipt of a postal card from Albert Creitz, violinist, who is studying in Berlin, Germany. Mr. Creitz has served as concertmaster of the Rivoli Theater Orchestra of Portland.

The Progressive Business Men's Club gave to the State Training School for Boys, a set of band instruments.

Gigli at Carnegie on October 8

On Sunday afternoon, October 8, music lovers will have the opportunity of hearing Beniamino Gigli at Carnegie Hall in a song recital.

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Erna Rubinstein Plays for Hubay

Modesty is one of the most attractive traits of genius. Erna Rubinstein, the violinist, who at the age of sixteen has been heralded as the "new Kreisler" both in Europe and America, remains an unspoiled, unassuming girl in her teens. As soon as she had finished her most successful season in this country, she went home to Hungary to spend the summer in rest and recreation and, above all, serious study. She thought her first duty to appear before her master, the famous Hungarian teacher, Hubay. The old master listened to his little pupil of two years ago, now a mature artist in spite of her youth, and when she finished playing he said to her mother: "Erna needs no instruction from me, she has her own mature musical ideas. I have dedicated to her several of my new compositions and I am now happy to realize that they will be rendered by such a masterful player."

Erna is spending the summer in a little summer resort in Hungary. She devotes her spare time to tennis and judging by the snapshots reaching this country she can



ERNA RUBINSTEIN A TENNIS ENTHUSIAST.

(1) When serving the young violinist seems particular about toeing the line, (2) and when returning, she is on the alert.

wield the racquet almost as well as the bow. She will arrive in America late in October and will open her season on November 6 in St. Louis.

Elizabeth Lennox Vacations in Ireland

Vacationing in Ireland is evidently fraught with excitement. Elizabeth Lennox, the contralto, writes from Ballinderry to her manager, Daniel Mayer: "I have had a beautiful summer. . . . If only the people would stop fighting, but it still goes on. We heard shooting in Dublin the last time we were there. We attempted to motor to Wicklow, but found bridges blown up and trees felled across the road and had to turn back."

Miss Lennox is spending the summer with her sister, an accomplished pianist. Recently they gave a musicale at which Miss Lennox sang a group of folk songs. She wore for the occasion a beautiful old heirloom—a hand brocaded satin ball gown worn by her great grandmother at a court ball.

Erna Cavelle a Favorite

Erna Cavelle, soprano, who has appeared regularly every Sunday evening throughout the entire summer as soloist in concert at "The Balsams," Dixville Notch, N. H., where she has become a general favorite, sang with particular success there on August 6, 13 and 20. On August 6 her program numbers were: "J'ai Pleuré en Réve," Hué; "Inter Nos," MacFadyen, and the lullaby from "Jocelyn," Godard, the latter with violin obligato. On August 13 she was heard in "Songs My Mother Taught Me," Dvorák; "My Heart Is a Lute," Woodman; "Vale," Russell; "Oh, Didn't It

Rain," Burleigh, and "Vissi d'Arte" from "Tosca," Puccini. On August 20 she sang "The Soldier's Bride," Rachmaninoff; "Mattiata," Leoncavallo, and "Vissi d'Arte" from "Tosca," Puccini. Her success at these concerts was so pronounced that a number of engagements for public and private concerts in New York City and vicinity resulted.

Miss Cavelle will shortly return to the metropolis and at once resume her professional activities here.

The Kellys Back in Cincinnati

Thomas James Kelly and his wife have just returned from a successful recital at Bar Harbor, Me., at "Donacq," the delightful summer residence of Mrs. A. Howard Hinkle of Cincinnati, which stands in spacious grounds among glorious trees and with gardens of delight and harmony. It is one of the most picturesquely situated homes, commanding a fine view of the harbor, the distant islands, hills and mountains. The audience was socially distinguished and one of the most responsive the Kellys have ever had. The music room is a joy with its fine acoustics, beautifully arched ceiling and perfect furnishings and appurtenances. Among the audience were many from New York, Boston and Washington, and Mr. and Mrs. Kelly were frequently asked if they were going to give the same recital in those cities, it was liked so well. The title was "Some Observations on Our Language," with illustrations of beautiful English words in songs by Mrs. Kelly and her gifted husband. Among the most enthusiastic listeners (over 100 guests) was Miss Spence, director of the well known school that bears her name.

While at Little Boar Head, N. H., the Kellys gave two programs for Mrs. L. Anderson, one of which was made up mostly of charming French songs, because many of the audience were particularly fond of French.

John Valentine Delights in Spring Lake

On Sunday evening, August 27, John Valentine, tenor, gave a large audience much pleasure when he appeared at the Sunday night concert at the Essex and Sussex Hotel, Spring Lake, N. J. Mr. Valentine sang an aria from "Mignon" with orchestral accompaniment, which revealed admirably the fine quality of his voice and his artistic handling of it. He was heard also in a number of shorter songs, which served to increase the most favorable impression created. The audience insisted upon several extra numbers and gave the young artist a well earned demonstration of approval.

William Bachaus to Tour England

Before returning to this country in January, William Bachaus, the pianist, will tour England under the management of Lionel Powell. As this will be Mr. Bachaus' first English concert tour since 1914, his manager plans to give him a mighty send-off by having him make his initial appearance in Albert Hall, London, Sunday afternoon, October 8. Thereafter, during the months of October, November and December, the pianist will give at least a half-dozen additional recitals in the capital, as often, in fact, as his many bookings throughout the provinces will allow.



WILLIAM BACHAUS.

At the present time Mr. Bachaus is due to fill at least thirty dates outside of London.

The Bachaus return has extraordinary popular and musical interest. Bachaus, the technician, of course was sure to bring out all students of the piano. As one of his most illustrious contemporaries has put it, "Bachaus makes easy those feats of finger technic which drive the rest of us to musical insanity." But, in addition, the public in London has always flocked to this pianist's recitals because of other and rarer qualities; those which enable him to endow compositions with vitality and genuine poetic feeling.

Mr. Bachaus is at present somewhere in Scandinavia, devoting him leisure months to the pursuit of the quietest of existences. The pianist, whose popularity increased by leaps and bounds with every concert appearance in America last season, will return again next year after the Christmas holidays and begin his tour at Town Hall, January 10. He has already been engaged as soloist with the Philadelphia, Chicago, New York Philharmonic and Cincinnati orchestras and the Metropolitan Opera House orchestra for a Sunday night concert.

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Musical Comedy and Motion Pictures

Last week there were five new offerings presented. "Hunky Dory" began at the Klaw Theater. The criticisms which followed were very favorable, and it apparently has a very good chance of a long run. It is reported to be a highly amusing Scotch comedy.

"Sally, Irene and Mary," a musical revue, was brought to the Casino. It also opened on September 4 and had fairly good criticisms.

"The Plot Thickens" is the first offering of the season by Brock Pemberton and is considered a very expensive production but poor material and cast. A play from the Italian which seems to have lost considerably in the translation, or, in other words, the adapting for American consumption. There are wonderful ideas prevalent regarding what the public wants here in New York. When people are given a little more credit for common intelligence, and when it is discovered that New York does not constitute the United States, perhaps some of the plays will be better.

"Wild Oats Lane" was brought to the Broadhurst, on Wednesday. From the reports this appears to be rather a pitiful affair. Another example of misguided judgment and also a waste of time and money.

"THE ENDLESS CHAIN."

"The Endless Chain," a play in three acts by James Forbes, was the third attraction that bowed to New York audiences on September 4. Of the three openings this had apparently the greatest prospects by far. First, on account of James Forbes, and secondly, Margaret Lawrence. A great many who attended were extremely disappointed both in the author and the star. The play is almost wholly without structural material; the dialogue is weak and reminiscent, and one constantly thought of the tremendous difference between this weak sister and "The Famous Mrs. Fair."

Olive May was altogether satisfactory in the role of the poor, dear soul, who paid an awfully high price for a young and worthless husband. Harry Minton also gave a clear cut and dignified portrayal of Andrew Hale, the financier from the West. Kenneth MacKenna played the part of the young husband, Kenneth Reeves, husband of Amy, played by Margaret Lawrence; the part was not altogether sympathetic. The rest of the cast merely filled in the picture.

This brings us to Margaret Lawrence, the star. The critics were perfectly extraordinary in their praise. It was wholly unwarranted. Miss Lawrence lacks versatility, and if you have ever seen her once you know just exactly what she is going to do—and, furthermore, she is frightfully annoying with her constant sniffling and speaking through her handkerchief. It would be interesting to see her in a performance which did not call for tears. Despite all of the good remarks, it is very doubtful if even Miss Lawrence can keep the "The Endless Chain" in the George M. Cohan Theater for long.

"MOLLY DARLING."

On September 1, Moore & Megley presented "Molly Darling," a musical comedy, at the Liberty Theater. The music is by Tom Johnstone with lyrics by Phil Cook. "Molly Darling" is an altogether satisfactory production. It is about twenty minutes too long and no doubt this has been remedied since the second night. It is nicely arranged, well staged and costumed.

The music is particularly good, perhaps "When Your Castles Come Tumbling Down" has the greatest possibility. The numbers, though slightly reminiscent in some respects, are unusually singable. A detailed review of this music will appear at a later date.

In the second act there was a novelty scene entitled "Dance of the Disc." It was rather good and somewhat original though a tremendous boost and advertisement for the Victor Talking Machine Company.

The star is Jack Donahue. Really "Molly Darling" would be a much better comedy if it had a little more of this extraordinary dancer; he easily dominated the entire performance. Billy and Billie Taylor also did some mighty good dancing. The girl particularly has considerable personality and was rather quaint looking. Mary Milburn is the prima donna. When we heard her two years ago we thought she had a lovely voice with great possibilities, and that opinion has not been changed, although she has not progressed as rapidly as we thought she would. She takes her work entirely too seriously and has not nearly enough lightness and spontaneity in her work.

The cast was quite large, so it is impossible to give due credit to every member; however, "Molly Darling" has a splendid chance of becoming one of the leading musical attractions. A word of praise must go to the producers, whom we understand are from vaudeville; they should be supported and encouraged, because their production has a certain freshness and originality that should give it a long run.

"BETTER TIMES."

The new show at the Hippodrome opened on September 2 to a packed house. It is rare for any production to receive such extraordinary praise, and it well deserved it. There are a number of familiar acts restored to the new program, together with a wealth of new ones. It is, perhaps, the most expensive and artistic of any of the great Hippodrome extravaganzas. Charles Dillingham, the producer, and R. H. Burnside, the general director, are to be congratulated.

There is so much that is entertaining it makes it difficult to give adequate attention in a small space, although special comment must be made on the musical numbers by Raymond Hubell, particularly "Just a Fan," sung by Nanette Flack and Frank Johnson. "Jocko," and his pals, the Three Bobs, are still among the star attractions. And what would the Hippodrome be without Power's famous elephants, particularly Jennie, who has learned a new dance.

An episode, entitled "The Land of Mystery," introduced George Herman in an extraordinary dance. The Victor Talking Machine Company is certainly being featured in the local programs. One of the episodes, entitled "At the Grand Opera Ball," showed a mammoth Victrola far up stage, with a couple dancing, supposedly on the record, and from the door came every well known character in grand opera. It was very colorful and well arranged. It

was for all the world like the famous Christmas advertisement displayed by this company. Another episode, entitled "The Story of the Fan," is perhaps the finest bit of direction which the Hippodrome has yet offered. There were fans of every kind and from every country. Someone has given many months of study and hard work to achieve this effect. The last episode was the "Water Carnival," which was really fascinating.

The management of the Hippodrome has arranged a combination for entertainment of children and grown-ups alike that is hard to excel. There is no reason why this production should not play until next summer.

JOHN BARRYMORE AS HAMLET.

Arthur Hopkins, the producer, has announced that he will present John Barrymore in "Hamlet" sometime around the holidays. It is possible that he will also be seen in "Richard III" and "Redemption." For Ethel Barrymore, Mr. Hopkins will produce "Rose Bernd," and for Lionel Barrymore, "The Fountain," by Eugene O'Neill.

BELASCO WILL PRODUCE "MERCHANT OF VENICE."

It is definitely learned that David Belasco is hard at work on his forthcoming production of "The Merchant of Venice," with David Warfield as Shylock and Mary Servoss as Portia. It is claimed by those who think they know, that this will be one of the finest productions of Belasco's career. He has given months of time through preparation, even to the smallest detail. It, perhaps, will be one of the most notable of the entire season's productions.

THE RIALTO.

The Rialto, last week, offered practically the same program shown the week before at the Rivoli, including Marion Davies in "The Young Diana." The comedy was "The Pawnshop," featuring Charlie Chaplin.

The musical numbers included the overture, "Il Guarany" (Gomez), with Littau conducting on this occasion. The regular Riesenfeld "Classical Jazz" aroused, perhaps, the most enthusiasm. "Spring, a Fantasy," arranged by Zuro, was quite effective, and showed a dance interlude by Lillian Powell and Martha Mason. Penn's "Sunrise and You," to have been sung by Miriam Lax, soprano, and Susan Ida Clough, mezzo, was omitted on the night the writer was present.

THE STRAND.

Harold Lloyd, in "Grandma's Boy," was the feature attraction at the Strand last week. He proved a tremendous drawing card, as was to be seen by the fact that the program is to be continued for a second week. The National Male Quartet gave the prologue to the feature—a prologue which musically and scenically proved excellent. It had been especially arranged and included two songs, one of them with the same title as the picture. In addition to the quartet, there was one gentleman who did not sing, but who did some very excellent pantomimic work between the songs, portraying the fear which possesses Harold Lloyd, Hero, in the picture itself. The overture was the Second Hungarian Rhapsody of Liszt, with El Cota, xylophone virtuoso, as soloist. The public was delighted with his work and insisted upon an encore. Indeed, the audiences were very enthusiastic and seemed to feel that encores were the proper thing, for they also insisted upon George Halprin, who was programmed to perform the "Rigoletto Paraphrase" of Verdi-Liszt, giving an additional number. A remarkably beautiful picture was "Tree-Land," a Prizma production. The musical accompaniment was in keeping, being in the main MacDowell's "To a Wild Rose," to the music of which Eldora Stanford, soprano, sang words concerning trees. In addition to the Strand Topical Review there was a Pathé compilation of short subjects under the title of "Odds and Ends"; a sport review, edited by Grantland Rice, entitled "Red Man Sport," and the regular organ solo by Herbert Sisson and Ralph S. Brainard.

THE CRITERION.

There was a new program at the Criterion last week. Toselli's popular "Serenade," which has been so popular in Europe, was the opening number, but inasmuch as at the performance the writer attended, the lights were not lowered and conversation continued unabated, it was doubtful whether many in the audience were aware of the fact that the program had begun. Then followed a remarkable, interesting and very artistic Post Nature picture, entitled "The Lone Indian," the scenes being taken in the North Canadian woods. Gladys Rice sang that old time favorite, "Somewhere a Voice Is Calling." There was a short film bit of more or less news interest, and the program was completed with the feature picture, which in this case was "Love Is an Awful Thing," with Owen Moore in the principal role. The picture was far below standard.

THE CAPITOL.

The Capitol program opened with one of the finest readings of Offenbach's "Orpheus" that we have ever heard. Erno Rapee achieved effects that were excellent. Frederick Fradkin, the concertmaster, played the cadenza; this was followed immediately by a solo. Erik Bye sang the familiar "O Sole Mio"; his excellent voice is improving all the time. The second number was "Nola," the silhouette dance which has proven so popular with Capitol audiences; it was repeated by request, Alexander Oumansky, Doris Niles and Thalia Zanou dancing. In order to form something of a prologue for the feature, S. L. Rothafel arranged the promenade of manikins, displaying afternoon and evening gowns; it was colorful and artistic. After each parade there was a dance, the first one by Thalia Zanou, entitled "Cassandra Dance," "Scarf Dance," to music of Chaminade, and a Chopin waltz by Gambarelli.

The feature picture, "Slim Shoulders," featuring Irene Castle, was entertaining enough but certainly of not any great value. The orchestra played a second number, "The March of the Tin Soldiers," from "Chauve-Souris." The program ended with a Hy Mayer Travelogue. All together the Capitol gave one of the most satisfactory performances in its entirety that we have seen in many weeks.

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THE RIVOLI.

The feature picture here last week was "Burning Sands," featuring Wanda Hawley and Milton Sills. As a production it was good, but the story and the acting were not out of the ordinary. There is a new player in the cast, a charming girl, whom we have not seen before; as there were no programs we cannot give her name. She is particularly attractive and apparently has a big future before her.

The musical program, on the other hand, made up for any shortcomings in the feature. The overture was the ballet music from the "Queen of Sheba." It was exceedingly well played, and directors Stahlberg and Baer gave it a spirited reading. This was followed immediately by a prologue, entitled "Orientale," a special arrangement by Josiah Zuro. Mary Fabian, soprano, and Giovanni Diaz were the soloists, and Margaret Daily danced. The number was beautifully presented and ranks with the best that Mr. Zuro has ever presented. After the feature the orchestra gave a second selection, "To Coney Island," by Tobani, with Max H. Manne as the cymbalist soloist. The house was convulsed with laughter because the music was terribly funny in its quaint descriptiveness. One almost felt that he was at Coney Island. In order to make the music more impressive, a rain storm was thrown on the screen. It passed after a few moments and the festivities continued, ending with fire works. The entire selection was especially well rendered.

NOTES.

Oscar Bradley, an English musical director, has arrived to conduct the orchestra for Eleanor Painter's new production, "The Lady in Ermine," which will come to the Jolson Theater the week of September 18.

Nicola Zerola, tenor, will be the soloist at the Capitol all this week. He has been a member of the Chicago Opera Association, the Metropolitan, and numerous other organizations.

MAY JOHNSON.

CURRENT NEW YORK MUSICAL ATTRACTIONS

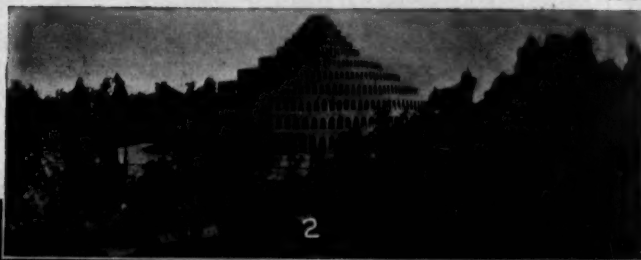
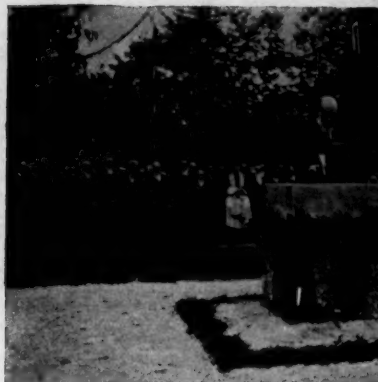
"BETTER TIMES," Hippodrome.
"BLOSSOM TIME," Ambassador Theater.
"CHAUVE-SOURIS," Century Roof.
"DAFFY DILL," Apollo.
"MUSIC BOX REVIEW," Music Box.
"MOLLY, DARLING," Liberty Theater.
"GEORGE WHITE'S 'SCANDALS,'" Globe Theater.
"SPICES OF 1922," Winter Garden.
"SUE, DEAR," Times Square Theater.
"THE GINGHAM GIRL," Earl Carroll Theater.
"GREENWICH VILLAGE FOLLIES," Shubert Theater.

Paderewski Preparing for Concert Tour

George Engles, concert manager, who is arranging the forthcoming American tour of J. J. Paderewski, has received a cable from the distinguished musician, who is spending the summer at his chalet on Lake Geneva in Switzerland, stating that he is devoting several hours daily to his piano, and that he is in excellent health. Mr. Engles said there is no truth in the reported illness of Mr. Paderewski.

Zoe Fulton to Teach in Stamford

Zoe Fulton, the contralto, has been engaged to teach at the Gleneden School, Glen Brook Road, Stamford, Conn.



THE LAYING OF THE CORNERSTONE OF THE NEW FESTIVAL PLAYHOUSE IN SALZBURG.

In the presence of the president of the Austrian Republic, Dr. Heinisch, the vice-president of the Austrian National Assembly and the highest clergy of the archdiocese of Salzburg, as well as leading representatives of the musical, literary and artistic world, the cornerstone of the Salzburg Festival Playhouse was solemnly laid in the former imperial park of Hellbrunn on August 19. The Viennese writer, Rudolf Holzer, made the principal address in the name of the Festival Play House Community, his theme being the "Theatre as a Festival." President Heinisch made a brief and dignified address of welcome and the Prince-Archbishop of Salzburg blessed the stone. After the president had made the first three taps, Dr. Richard Strauss, Max Reinhardt, Mme. Bahr-Mildenburg, Hans Poelzig, the architect, Helene Thimig, Richard Mayr and many other prominent persons followed his example, while a choir of trombones and an Austrian male chorus alternately intoned festive melodies. Mrs. Samuel Untermyer, who with Dr. Strauss is honorary member of the Festival Play House Community, was in Salzburg, but prevented by illness from being present at the ceremony. It is said that with her help a considerable amount of money has already been collected in America toward the completion of the building. The revised plans for the unusual building, by Hans Poelzig, are completed and on exhibition in the Salzburg residential palace. The first photograph shows the laying of the cornerstone of the new festival playhouse, with Prof. Heinisch delivering the first blow. Among those who attended the ceremony (third picture) were Richard Strauss, Selma Kurz, Director Lion (Vienna Opera), Richard Tauber, tenor; Franz Strauss (son of Richard Strauss) and Max Reinhardt. The picture in the center is Poelzig's new model of the Salzburg Festspielhaus.

FOREIGN NEWS IN BRIEF

(Continued from page 10)

Epstein received on his birthday a memorial of devotion signed by the most eminent Viennese musicians. P. R.

GERMAN COMPOSERS' ROYALTY COMBINE FLOURISHING.

Berlin, August 11.—The Genossenschaft Deutscher Tonsetzer reports that it has collected as royalties for performances during the year of 1921, mks. 649,200. This is exclusive of publishers' profits, hire of material, etc., with which the Genossenschaft has nothing to do. A. B.

PRINCE HENRY OF REUSS A MAECENAS.

Gera, Germany, August 13.—Prince Henry of Reuss, who, like his twenty-odd fellow monarchs, was deposed in 1918, has nevertheless continued to support the former court theater almost single-handed. He has just had the stage of the theater enlarged and modernized at tremendous expense and has constructed a new hall in which new scenery is to be painted. The painter, Herbert von Hau, is in charge of this, and Eugen Friedemann, a pupil of Van de Velde, has been called to Gera to aid him. A new ballet school (Reigenschule), has also been established, with Martha Morell, of Munich, at its head. R. P.

NEW CONDUCTOR PLEASES DRESDEN OPERARIANS.

Dresden, August 16.—The operatic season opened here brilliantly on August 13 with "Fidelio," under the direction of Fritz Busch, who also conducted Strauss' "Rosenkavalier" on the following night. On both occasions one had plenty

of assurance that the great expectations of Busch's artistic designs will be fully realized. He seems the right man in the right place for the present, and will soon do away with all the sins of omission and commission that have of late been committed by want of a guiding force at the head of our famous operatic institution. Possibly Herr Busch—to some extent—took things even too seriously in the "Rosenkavalier." There is always the fear in the waltz of reaching the sphere of the operetta, which it actually touches, even under the composer's own lead. Yet it was a rare treat and a musical satisfaction to listen to his wonderful detail work in the orchestra regarding lights and shades and to the effect of his ideal pianissimo; while one could feel his close connection with the singers, who apparently delighted in the co-operation of their new leader. The "Fidelio," likewise, was given full justice.

A newcomer in the title role was Eva von der Osten, who histrionically responded to high demands; vocally less so. She was more fully her own self as Octavian in the "Rosenkavalier." The audience received Busch enthusiastically on both evenings. A. I.

NEW SYMPHONIC WORK BY WETZLER.

Cologne, August 19.—Hermann Hans Wetzler, the composer, who was for many years active as a conductor in America, and is, in fact, an American citizen, has completed a new symphonic fantasia for grand orchestra, which is to have its first hearing at the first Gürzenich concert of the season under his own direction. He is also to direct the work in Wiesbaden and a number of other German cities during the winter. The score is being published by Simrock. U.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

HAVE THEY BEEN SUNG?

"Have any songs of Joseph Marx or of Morria Pieraccini been listed on New York concert programs? Has Marx's 'Frage und Antwort' or Pieraccini's 'Ehl ci vuol altro' been heard here?"

Before the war Marx's songs were sung in New York, but during the war and since then they have not been heard. Some of Pieraccini's songs have been heard here, but not the particular one you mention.

TONSILS.

"Will you kindly give me some information regarding a singer who has recently had his tonsils removed—after years of throat trouble, tonsillitis, etc., this young tenor had a local physician to perform this operation. The physician tells him he is not to sing for six months, though the young man is improving every day, and his throat is healing nicely, and he says he feels no inconvenience whatever. Is this not an unusual length of time, after an apparently successful removal? Of course you have not seen the young man's throat, but he sings with no effort, though some days now he is hoarse and there seems to be a granulated condition, though not distressing, nor does it prevent his singing. He is a valuable member of my choir and he loves his work, and seems very rebellious over the verdict. As a rule, does it improve a singer?"

The length of time during which it is advisable to refrain from singing after the removal of tonsils depends very naturally upon the condition of the throat before and after the operation. Large tonsils, particularly those which have adhered to the fauces leave the throat in such condition as to make it advisable to cease singing for four to six weeks, possibly longer. In an average case, a rest of four weeks should be time enough for a complete recovery. It is necessary, however, to exercise great care when recommencing to sing, for the alteration in the throat caused by the tonsillectomy is liable to cause a certain amount of discomfort, the degree of this depending upon the size of the tonsils. To prescribe a rest of six months appears to be excessive.

As regards the "granular condition" referred to, since no data is supplied regarding this no opinion can be vouchsafed.

A persistent recurrence of the "hoarseness" alluded to must be taken seriously, as it would reflect either overstrain of the voice or chronic laryngitis.

As general advice, the singer should sing very lightly and easily for several weeks after beginning to sing in order to give his throat time to adjust itself to the altered condition of the fauces. As to whether the voice is usually improved after the removal of the tonsils, this depends so very much upon the skill of the operator, and upon the condition of the tonsils that in normal cases the writer would say yes, but any injury to the fauces may have a detrimental effect upon the voice.

HOW MANY SAPHOS?

"Can you give me the following information in regard to the opera 'Sapho'. I think it is by Gounod, but have been told there is another earlier one. When was it written, if there is another?"

As a matter of fact there are three operas called respectively "Sapho", "Sapho" and "Sapho". The first one, "Sapho", an opera in three acts, was written by Giovanni Pacini, the score by Cammarano. It was produced in Naples, November 27, 1840. On April 1, 1843, it was produced at Drury Lane in London, the version by Serle, when Clara Novello appeared in the title role.

"Sapho" also in three acts, words by Emile Augier, music by Charles Gounod, was given at the Grand Opera, Paris, April 16, 1854, but it was not a success. Afterwards it was reduced to two acts and reproduced July 26, 1855. After that it was remodeled by the composer, extended to four acts and produced at the Grand Opera April 2, 1884, with moderate success.

The next "Sapho" was in five acts, text by Henri Cain and Arthur Bernède, music by Jules Massenet. This was given at the Opera Comique, Paris, November 27, 1897, and was received with favor by the Parisian.

SCARLATTI.

"I am again trespassing on your kindness in asking for information, which you so kindly give. This time it is about

Scarlati. I would like to know the date of his birth, and any facts you may consider of interest."

Scarlati was born in Sicily, probably at Trapani, but there is only one authority that mentions the year as 1659. He died at Naples, October 24, 1725. The records in the Arcadian Academy at Rome describe him as a native of Palermo, but the evidence is not considered infallible. He left the island at an early age. One authority says he was first known by "L'Errore Innocento ovvero Gli Equivoci nel Sambilanto," produced February 8, 1679, at Rome, College Clementine, which won for him the interest of Queen Christina of Sweden. Another account says that in 1680 he conducted his first known opera, "L'Onesta nell'amore," at the palace of Queen Christina of Sweden in Rome. But the authority first quoted calls this opera his second one, but says they were both on a small scale. "Pompeo," given at Rome in 1683, was the first opera that gave indication of being written in the grand manner; this was brought out at Naples in February, 1684, and on the 17th of the same month he was appointed Maestro di Capello to the Viceroy, his brother Francesco receiving a post as violinist in the same chapel royal. He married and one of his children, Domenico, became famous as composer for the harpsichord. His music was much in demand but he fell into a popular and hasty style. In 1720 he went to Florence where he remained only a short time, returning to Rome to the Church of S. Maria Maggiore. He continued writing operas, but later returned to Naples. In that city, at the height of his career, he died in 1725. He was one of the most important figures not only in the history of opera, but in the history of music.

SCHOLA CANTORUM.

"I should like to know if the Schola Cantorum is one of the old established institutions, or is it modern? When was it started, and who was responsible for it? I suppose it is of German origin, but would like to be sure."

The Schola Cantorum, far from being of German origin, is most decidedly French, having been founded in 1894 in Paris by Charles Bordes (with whom the idea originated), Alexandre Guilmant and Vincent d'Indy. The first object of the society was the execution of plain song after the Gregorian tradition, and the revival of music of the period of Palestrina. Only twenty-one people attended the first concert, but in 1900 it had grown so rapidly it was moved to a large building in the rue Saint Jacques, the former Hotel des Benedictines. It is now, as it was in 1910, a high class music school with more than three hundred pupils.

RINALDO.

"Can you tell me if it is true that one of Handel's operas was written in a very short time, some say in two weeks? Which one it was, and where was it produced? Are many of his operas sung now?"

Handel's opera "Rinaldo" was written in two weeks, but he used many airs already written ready for use when needed. Some authorities speak of it as his first opera, but it was written in 1710 and appears to have been preceded by a long list. When Handel visited London in 1710 the opera was produced at the King's Theater on February 11. It was mounted magnificently and had an uninterrupted run of fifteen nights, which was unusually long for that time. Few if any of his operas are sung, and the majority of people do not know he ever composed an opera, but always think of him as a sort of partner for Haydn.

A FREE SCHOOL WANTED.

"I saw in the MUSICAL COURIER the announcement about the Information Bureau and would like to ask your advice as to just where I could find a school where I could study violin and try and work my way. I am a poor boy and desire to study music and will do anything for the chance."

The Information Bureau does not know of any such school as you inquire about. It is understood, however, that at some of the Settlement Houses the tuition fee is very small and probably no pupil would be accepted without an examination. As you are so near New York, you could visit some of the Settlement Houses here and get further information regarding the cost of tuition, and what would be the best course for you to pursue. You might also make inquiries at the addresses given in the scholarships listed on another page of the MUSICAL COURIER.

Cincinnati Conservatory Issues Catalogue

The Cincinnati Conservatory of Music, of which Bertha Baur is the directress, has issued its fifty-sixth yearly catalogue, which is one of the most complete announcements seen in a long while. Opening the catalogue, one is impressed with the picture of the buildings and lawn; then on the next page appear the names of the officials of the Cincinnati Conservatory of Music, Inc., which includes as president, Bertha Baur; Charles L. Livingood, vice-president, and George A. Baur, secretary and treasurer. The officers and directors are the Hon. Charles P. Taft, Carl M. Jacobs, Jr., Chalmers Clifton and Wanda Baur Clifton. Then are given the names of men and women high in educational, commercial and theological fields, a list too long to be reproduced, but as far as the readers of the MUSICAL COURIER are concerned it is totally unnecessary, as the Cincinnati Conservatory of Music standing among the leading musical institutions of the world has long been established. The next pages are devoted to the list of the faculty, alphabetically arranged. The following page shows the main entrance of the school, a doorway which, by the way, would not be out of place in a royal palace. The next page acquaints readers with the South Hall, another beautiful building, following which is a history of the Cincinnati Conservatory of Music from 1867, the year in which it was established by Clara Baur, up to the present time. Beautiful vignettes of the main hall and stairway and a corner of the library show that the school is as palatial on the inside as on the outside with its well arranged gardens, green lawns, its many beds of flowers and its shady trees that allow the students to live the country life with all the comforts of the city, as the school is located in one of the most fashionable districts of the Queen City. The ensuing pages are given to biographies of the different members of the faculty, which counts in its rostrum such names as Dr. Edgar Stillman Kelley, Frederic Shailer Evans, Marcian Thalberg, Margarete Melville-Lisniewska, Jean Verd, Jean Ten Have, Andre de Ribapierre, Thomas James Kelly and Mrs. Kelly, Dan Beddoe, John A. Hoffmann, Ralph Lyford, and many other well known instructors who keep up with the reputation of the school. A picture of the east end of the drawing room, where students can receive their friends, and one of a teaching room bring out the home and artistic atmosphere that a student is sure to find at that unique school.

The curriculum embraces five distinct courses—the juvenile, preparatory, normal, artist and master (post-graduate). The juvenile department is in the hands of superior teachers, as the Cincinnati Conservatory of Music realizes that children's musical education must be built on solid foundation in order to attain higher musical spheres in later years. The same remarks could be said about the preparatory department. The normal department sends students to fill positions as instructors in colleges, normal schools and other institutions in almost every state in the Union, and it is known that there is a constant and ever increasing demand for teachers from the Cincinnati Conservatory. The artist department is for students who are expected to have attained to the qualifications of a musician and have the requisites necessary to develop in themselves the sense of all that is beautiful in music and to be able to under-

stand the true traditions of art as explained in the interpretation and repertory classes. A two years' course in advance repertory work subsequent to graduation entitles the candidate to the degree of bachelor of music. In the voice department one finds the same care as in the other departments; likewise, in the departments of opera, oratorio and church music, and in every other department, the utmost care in making the students most efficient.

The Cincinnati Conservatory of Music also has a beautiful concert hall, well equipped organ practice hall, a gymnasium and equipment unsurpassed.

The students' rooms are all well lighted and airy. In fact, there are no inner rooms; thus, the home department at the Conservatory is as efficiently conducted as the music department.

The academic year began the first Tuesday in September. Speaking about the Cincinnati Conservatory of Music, a word must be said about the quarterly music paper published by the students of the school, and which is known all over this country as Sharps and Flats. Its alumni edition of last July is well worth perusing, as it contains many interesting articles and editorials. John A. Hoffmann is the president of the Alumnae Association, and his success in his official capacity has been equalled only by his success in the classroom.

The summer session at the Cincinnati Conservatory has been full of interest. Many recitals and lectures were given for the benefit of the students. The first program was a lecture, "Studying Music: Career Capsized," by Thomas James Kelly, assisted by Mary Tausley Pfaff, who sang a group of songs accompanied by Grace Woodruff. The second concert was given by Robert Parutz, violinist, with Katherine Donald at the piano. Dan Beddoe, who, by the way, has already been engaged for the next Cincinnati May Festival, sang a well built program at the third concert. Mrs. Thonie Pruett Williams presiding at the piano. Margarete Melville-Lisniewska, one of the most distinguished performers on the piano, gave a most comprehensive program, which included works by Schumann, Chopin, Debussy, Granados, Albeniz and D'Albert. Albert Berne, baritone, with the assistance of Augustus O. Palm, gave the fifth recital of the series. John A. Hoffmann, tenor, and Karl Kirksmith, cellist, with George A. Dighton at the piano, were heard in a very interesting program. Carl Her-ring, pianist; Alfred Blackman, basso, with Mrs. Blackman at the piano, and Mozelle Bennett, violinist, furnished the last three concerts of the summer session.

Von Klenner Musicale in Mayville

One of three annual von Klenner events was given at Peacock Inn, Mayville Point, Chautauque, N. Y., August 18, it being a program of vocal music by professional pupils, showing some of the results of the summer's work. A packed house, tremendous success, with double encores, were some of the features of the affair. It was preceded by a dinner given their teacher, Mme. von Klenner, by the pupils and by members of the National Opera Club who are summering at Chautauque, including Mrs. A. V. Orr, second vice-president; Mrs. J. W. Loeb, former member of the board of directors; Mrs. H. S. Praetorius, of the advisory committee, and a number of distant members, who gave speeches. Following the dinner Klare M. See, in the name of the pupils, presented Mme. von Klenner with a beautiful gift as a souvenir of the happy summer spent in Wookootsie Villa, which by the way the late husband of the madam called "Dolce far niente." This must have been ironically, for there is always activity there. Mme. Von Klenner has nearly finished her book of 50,000 words, which, when published, is sure to attract attention. A recital by the Amateur Class, and the annual sacred concert in the Mayville Baptist Church are yet to come, both given by von Klenner pupils.

Germaine Schnitzer Touring Europe

Germaine Schnitzer, who created something of a stir in musical circles by presenting programs of popular piano music at Carnegie Hall last season, has been attending the Mozart Festival at Salzburg, previous to beginning a long concert tour of Europe. She is already booked for four concerts in Vienna, two with orchestra and two recitals. Then follow two concerts each in Berlin, Salzburg, Innsbruck, Praga, and several other cities in Czechoslovakia. On November 4, she will start a tour of Scandinavia, which includes nine Philharmonic concerts in Stockholm, Christiania and Copenhagen, after which she will go to Paris for appearances with the Padeloup and Colonne Orchestras and also a series of recitals at the Theatre Des Champs Elysees. Mme. Schnitzer will return to America to begin her concert tour here during the Christmas holidays.

Widespread Recognition for New Hadley Song

It is given to very few songs to win the attention and interest that has been lavished on Henry Hadley's latest addition to song literature, "Since You Have Gone," which the composer dedicated to his wife.

Among the artists who are considering this piece as an item in next season's programs are: Frieda Hempel, Margaret Matzenauer, Amelia Galli-Curci, D'Alvarez, Florence Macbeth, Elena Gerhardt, Rosa Ponselle, Mabel Garrison, Anna Case, Royal Daddum, Paul Althouse, George Reimherr, John Charles Thomas, Nelson Illingworth and many others.

Grainger to Be Soloist Three Times with Mengelberg in Holland

Just before sailing for his extended European tour, Percy Grainger received word from his manager in Holland that he will have three appearances with Mengelberg this autumn; these appearances will be after October 15, for until then he will be playing in Denmark and Norway.

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